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SELECTED DRAWINGS
FROM OLD MASTERS
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GALLERIES AND IN
THE LIBRARY AT
CHRIST CHURCH
OXFORD PART VI



CHOSEN & DESCRIBED
BY SIDNEY COLVIN M.A.
KEEPER OF PRINTS
AND DRAWINGS IN
THE BRITISH MUSEUM



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SIENESE SCHOOL

STUDY FOR THE FIGURE OF AN ARCHER

A SOLDIER, standing nearly in profile to the left, holds a long bow in his left hand, and draws an arrow nearly to the head with the right. He is bearded and wears long hair curling to his shoulders, with a cap of a singular cusped shape. He is dressed in a tight-fitting tunic falling to the knees, with a sword-belt fastened round his hips and a sword attached. Beside the sword is a short quiver of peculiar construction filled with arrows.

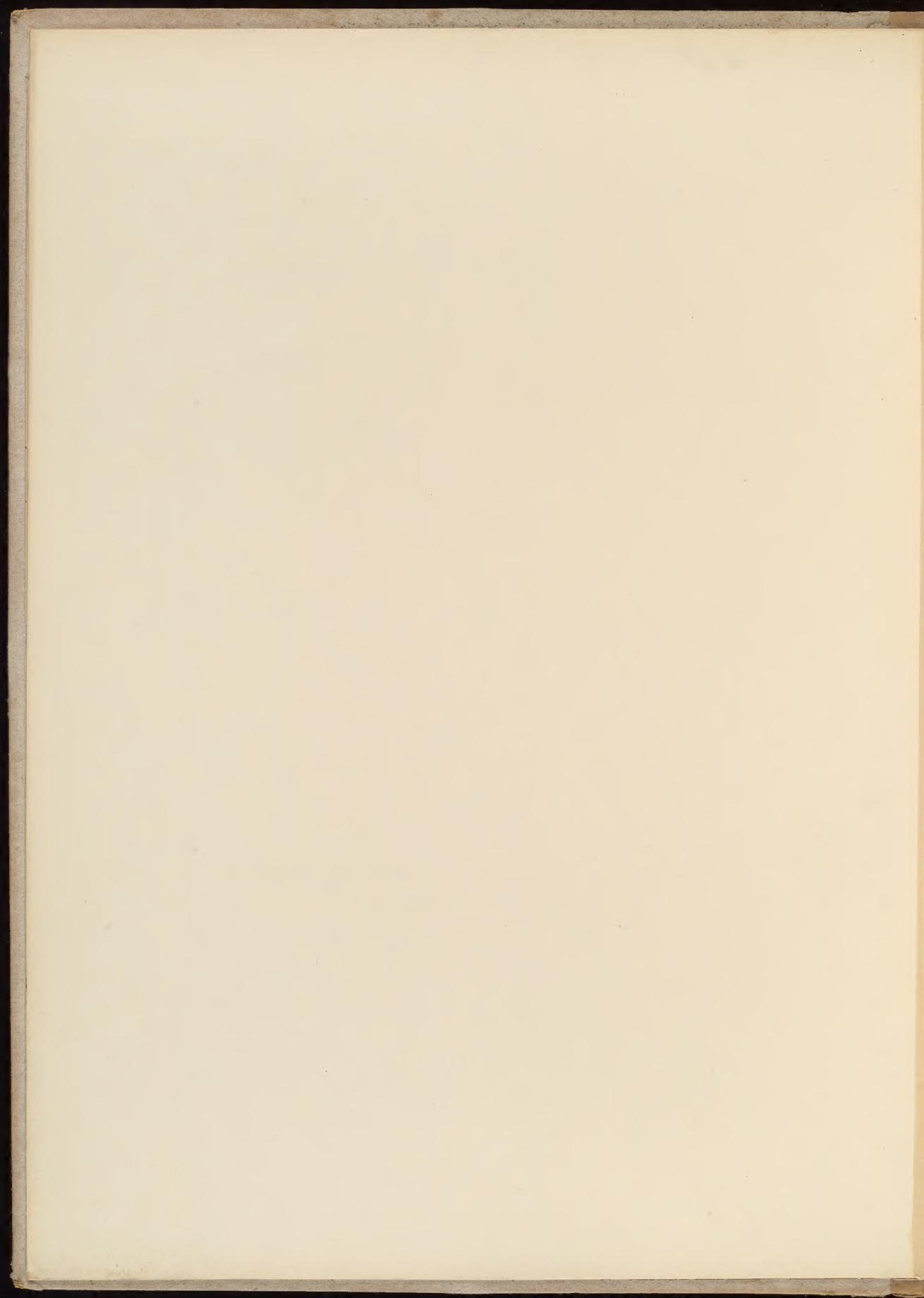
The drawing is full of character, and the penwork beautifully careful and precise, though the structure of the body and the attachment and proportion of the legs are primitive and ill-understood. The style seems certainly that of some fourteenth-century Sienese master of the following of Simone Martini, or possibly some French artist trained in his school at Avignon, and the figure is of course designed for one of the soldiers in a martyrdom of St. Sebastian. Fourteenth-century drawings of this school and character are extremely rare.

Fine pen and ink on vellum.

Christ Church.—Collection, Ridolfi.

SCIENCE SCHOOL





FLORENTINE SCHOOL (LATE FIFTEENTH CENTURY)

BATTLE OF GREEKS AND AMAZONS

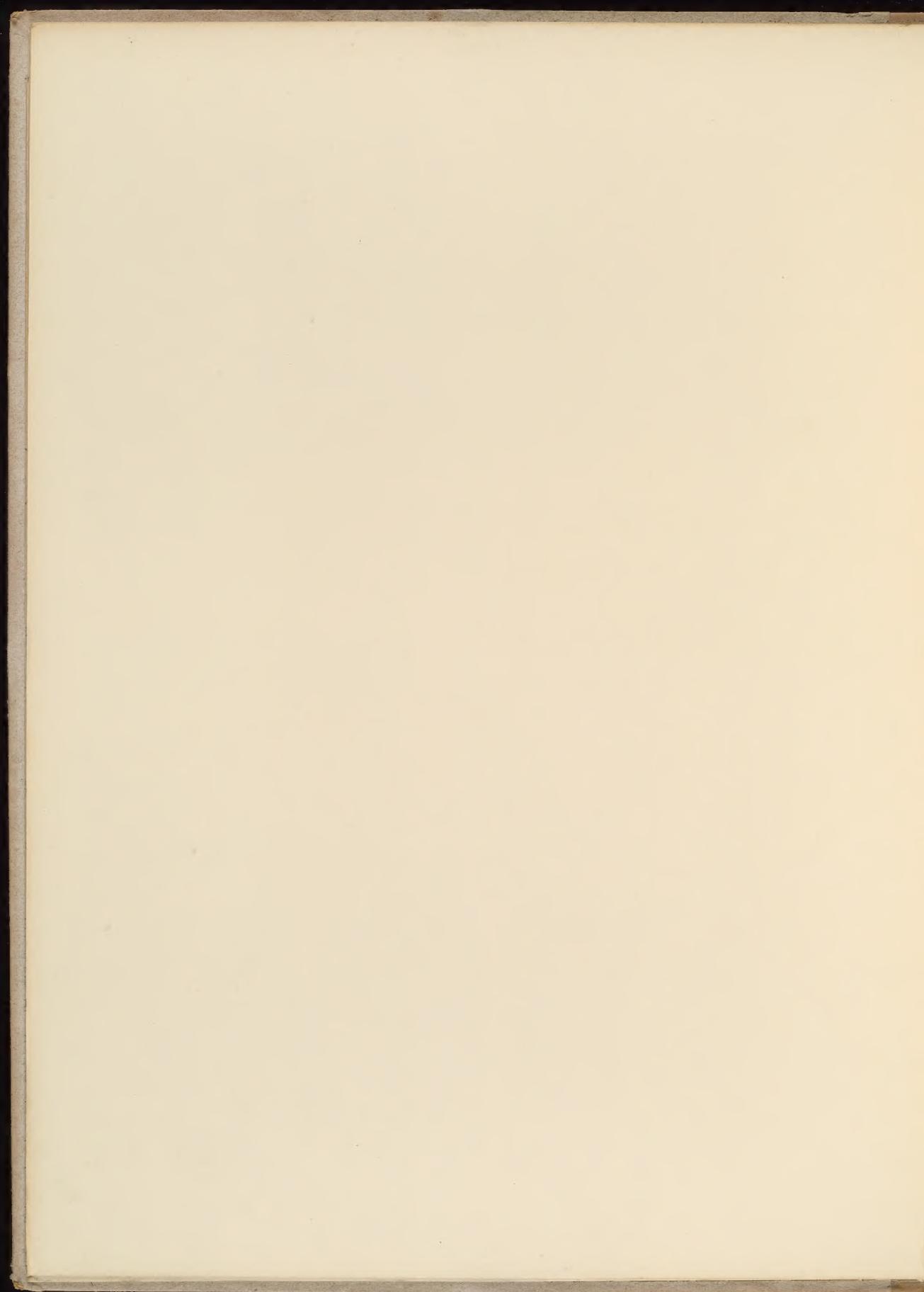
THE scene is copied from the front of an ancient sarcophagus, the right-hand portion, which the sheet was not long enough to include, being in the drawing run over into a second tier or band below. The central group of the design is that (which recurs with variations in many forms and phases of Greek art) of the beaten Amazon who has fallen kneeling, and is seen in full face extending her right arm to beg mercy from her victor. Starting from this group as a centre towards the left, we have a Greek on a rearing horse in profile to the left, clashing shields with an Amazon who stands in full face and seems to be protecting the body of one of her comrades, fallen face foremost with her shield at her back. In a somewhat indistinct group farther to the left, a Greek seizes with his right hand the bridle of the violently rearing horse of this fallen Amazon. Starting again from the central group to the right we see a vanquished Greek fallen from his horse and trying vainly to clutch at his reins with the left hand. Behind, a little to the right, the Amazon who has overthrown him rides to the right with her arm still uplifted in the act of striking. Continuing upon the second tier, we find a somewhat confused medley of fighters over the bodies of two fallen Greeks, and at the extreme right a trumpeter urging on the combatants to battle.

This rubbed and faded drawing is especially interesting as being one of the earliest known studies made by a Florentine hand after an antique of which the history can be traced. The original sarcophagus, in a fairly complete state, stood in the early days of the Renaissance (namely in 1491, the date of the manuscript *Esorialensis*, in which it is described) in the forecourt of the church of SS. Cosmas and Damian at Rome; Pirro Ligorio saw it still there in 1550-3; later it was transported to the Vatican, and later still was by some means broken up, so that nothing of it remains to-day but a fragment of the front in the Palazzo Salvati and the two end-pieces in the Vatican. (For a full account of the sarcophagus and all that is known of its history, with reproductions of other drawings, see Karl Robert, *Die antiken Sarkophag-Reliefs*, vol. II, pp. 96 foll., and Plate XXXIII.) In the present drawing the grouping and attitudes of the various figures of the sarcophagus front have been faithfully copied, as is proved by comparison with the other two drawings in the manuscripts *Esorialensis* and *Ursinianus* (see Karl Robert, *ibid.*). But the spirit of Florence at the close of the fifteenth century has touched the faces and expressions with Botticellian and non-classical sentiment. It seems doubtful if the drawing, of which the date must be about 1485-90, can be safely assigned to any individual artist. Mr. Berenson gives it to Granacci; if so, it must be of his quite earliest time, nor do I know any authenticated work of his showing in this degree the strain and pathos of Florentine fifteenth-century feeling.

Silver point heightened with white on pinkish-yellow prepared paper.

Christ Church.—Collection, Guise.





FRANCESCO GRANACCI(?)

NUDE MODEL IN THE ATTITUDE OF VERROCCHIO'S DAVID

A MALE nude standing in full face, the right hand holding a sword, the left hand pressed against the hip, the weight of the figure thrown on the right foot, the free left leg a little retreating, with the heel raised. The position is obviously suggested by that of Verrocchio's famous statue of David armed, now in the Bargello, but the action of the sword-hand is different, and the short tunic, cuirass, and leg-pieces of the statue are removed, leaving the figure entirely nude.

Spirited Florentine work of about 1490, technically suggesting the mixed influences of Ghirlandaio, Lorenzo di Credi, and Filippino Lippi. The muscles are rounded with some laxity and exaggeration, the head is slightly too large for the body. Mr. Berenson, it may well be rightly, sees in the drawing an early work of Granacci. A young artist in course of training was often set, as a test of knowledge, to draw some well-known clothed figure of his master's, or of any other master, with the clothing removed. Such may have been the origin of the present study; or, as is more likely, a living model may have posed before the draughtsman in an attitude as near that of Verrocchio's statue as he could assume. (See Berenson, *Florentine Drawings*, vol. II, no. 995.)

Silver point heightened with white on lavender prepared paper.

Christ Church.—Collection, Guise.

CONTINUATION OF THE HISTORY OF THE ZEAL COMMUNION.

1. The first meeting of the Zelians was held in the year 1800, in a room in the house of Mr. John Smith, in the city of Boston.

2. The second meeting was held in the year 1801, in a room in the house of Mr. John Smith, in the city of Boston.

3. The third meeting was held in the year 1802, in a room in the house of Mr. John Smith, in the city of Boston.

4. The fourth meeting was held in the year 1803, in a room in the house of Mr. John Smith, in the city of Boston.



MICHELANGELO

THE ISRAELITES AND THE FIERY SERPENTS

TWO violently agitated crowds of nude figures on a small scale. In the centre of the sheet, slightly to the right, the people are struggling with the plague of serpents that has descended upon them. Two men towards the left are gazing up at the terror bursting on them out of the sky; nearer and lower down, one man fallen backward tries to raise himself on his elbows, while another, whom a serpent has gripped by the back of the neck, falls headlong over him in flight. Another, also fallen on his back, doubles himself almost into a ball in his endeavour to ward off the attack of a thick fleshy snake. A little higher towards the right is a more confused group; some shelter themselves with their arms from the descending plague, some wrestle with the monsters that are already among them, others rush off with shrieks in the attempt to escape. The second design, near the right-hand lower corner of the sheet, illustrates the later phase of the story, when Moses has set up the brazen serpent in the midst of the people, and they are struggling to get sight of it and be healed. A few, who are stricken and cannot rise, lie prostrate among the feet of the rest, their friends looking down to encourage or stooping to raise them. Others are thrusting forward, or stretching on tiptoe, to catch sight of the healing image; in the centre one man has been hoisted up for that purpose in the arms of two of his comrades.

Work of extraordinary power and beauty, well known and often described, but never adequately reproduced. It is given here in a rendering not perfect, but much truer to the accent and character of the original than any which is to be found elsewhere, as a typical example of the artist's intensity of conception and mastery in handling his material (in this instance red chalk) at the central period of his career, the period of the Sixtine Chapel (1508-12). No other hand has combined in equal degrees, least of all in working on this almost miniature scale, fire and strength of imaginative passion with elaborated science of the human body and rhythmical beauty of line and movement. The designs were obviously intended by the artist for the ceiling of the Sixtine Chapel, though in carrying out the subject in its spandril there he has departed very widely from his first idea. (See Robinson, *Critical Account*, p. 38, no. 29, and Berenson, *Florentine Drawings*, vol. II, p. 98, no. 1564.)

Red chalk.

University Galleries.—Collections, Buonarroti, Wicar, and Lawrence.



MICHELANGELO

(A) A HOUND CROUCHING AMONG FLAMES

IN the middle of the sheet a deerhound or wolfhound crouches at full-length with his muzzle to the ground, flames springing beneath and about him. Facing him stands a man lightly sketched in an action apparently of alarm and holding what may be taken for a musical instrument.

Very spirited and powerful work of the master's later time, about 1525-30. Sir Charles Robinson calls the couchant beast a dragon or salamander, and Mr. Berenson seems by quoting this description to accept it. But salamanders were not figured in this guise, which is unmistakeably that of a lean wolfhound or deerhound with his legs gathered under him. Why he is thus drawn environed by flames is hard to guess. If there were any signs of his having three heads instead of only one, I should be inclined to take him for Cerberus, and the man facing him, and apparently playing on a musical instrument in an attitude of some alarm, for Orpheus lulling him to sleep with his lute. Failing this explanation, the drawing must remain as enigmatical as it is fine. (See Robinson, *Critical Account*, p. 66, no. 53, and Berenson, *Florentine Drawings*, vol. II, p. 98, no. 1568.)

Black chalk.

University Galleries.—Collections, Ottley and Lawrence.

(B) THE ANNUNCIATION

The Virgin, seated to the left and facing three-quarters right, rests her left hand on the rail of her seat and raises the right with a gesture of gentle surprise as the angel floating in the air approaches her from the right with outspread hands. Above in the left corner four mutilated lines of inscription, in which the place-name of Casteldurante is the only word that can be distinctly read. Below, in a modern hand Mic. Ang. Buonarroti.

Quite late work of the master, with some infirmity in the touch and hesitancy in the search for the desired forms. The figure of the Virgin is drawn with more firmness and strength than that of the angel. The sheet belongs to about the same date as several others, including one at the British Museum, in which the master tries his partially failing powers on the same theme. These or similar drawings served, as we know, as the models for two several pictures painted by Marcello Venusti of the subject. Besides the word *Casteldurante* in the inscription, another word seems to read *Pasquino*. The fact that when the master's favourite servant Urbino died in December, 1555, his widow retired with her children to Casteldurante, and that a carrier named Pasquino was the bearer of letters between her and her husband's old master, has been ingeniously used as serving to fix a date for the drawing. (See Robinson, *Critical Account*, p. 88, no. 74; Berenson, *Florentine Drawings*, vol. II, p. 99, no. 1575.)

Black chalk.

University Galleries.—Collections, Casa Buonarroti, Wicar, and Lawrence.

and the second and third columns are the same as the first and second columns of the first table.

For the first column of the second table, the first two digits of the first column of the first table are added together.

For the second column of the second table, the first two digits of the second column of the first table are added together.

For the third column of the second table, the first two digits of the third column of the first table are added together.



UMBRIAN SCHOOL

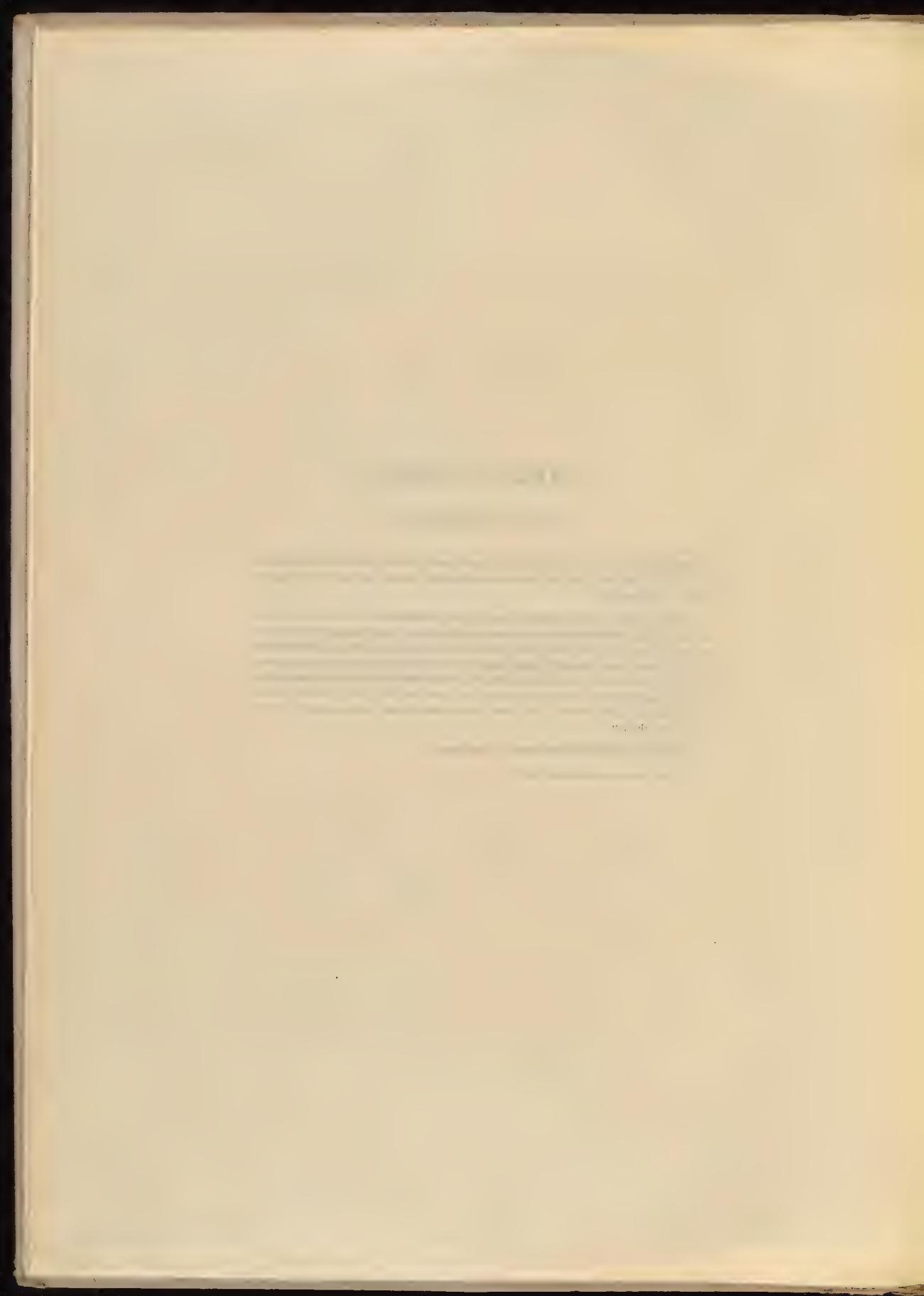
CHRIST IN PRAYER

CHRIST, dressed in a long plain girdled robe, kneels praying, turned nearly in profile to the right. His long hair flows to his shoulders, and at the back of his head is tilted a large aureole.

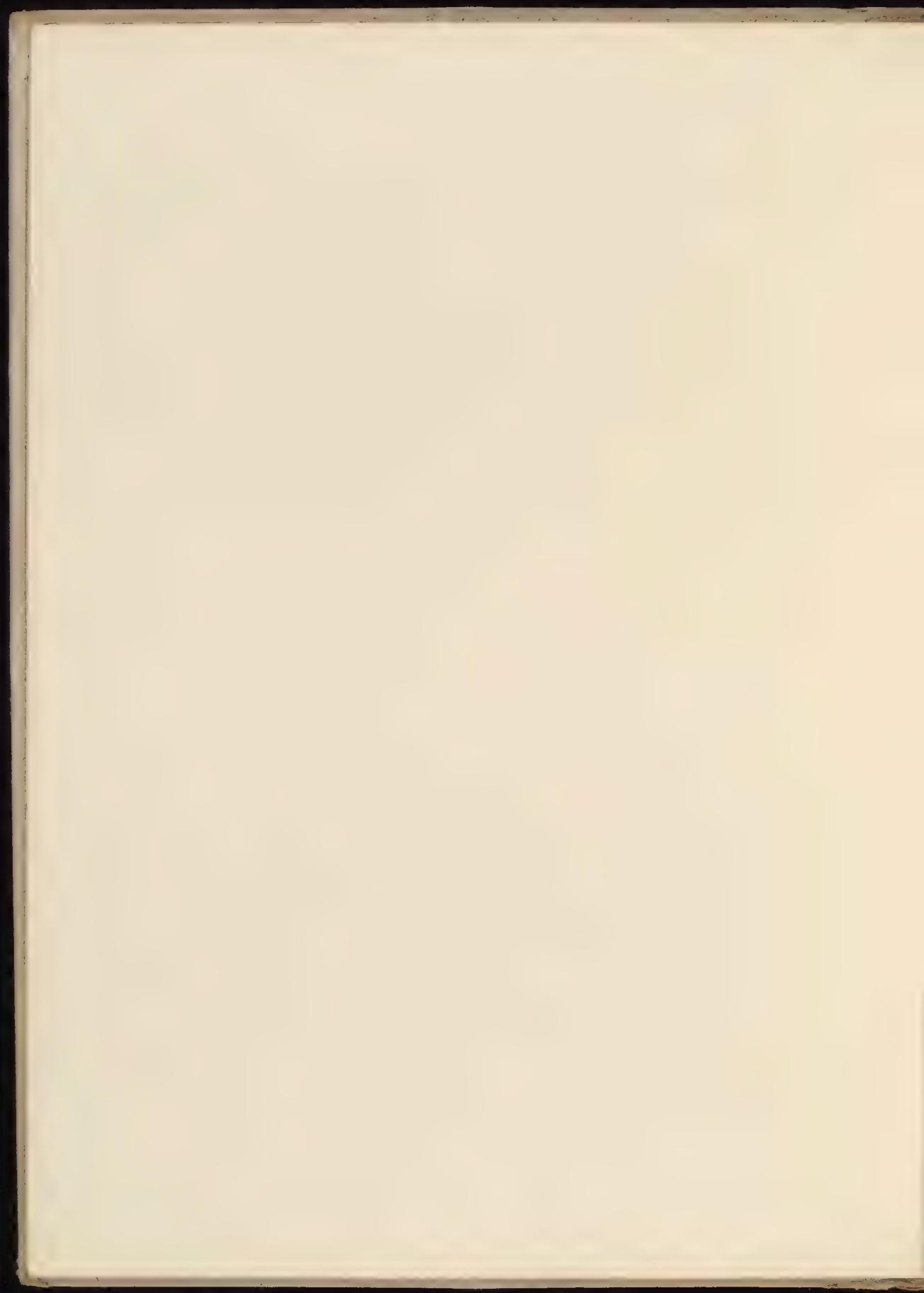
Precise, careful, and drily finished work of the Umbrian school of Perugia, with no particular depth or devoutness of expression; perhaps, judging by the characteristic features, hands, and foldings of the robe where it spreads on the ground, a study or contemporary copy of a study by Lo Spagna for some predella representing Christ's agony in the garden. There are many points of resemblance, though none of identity, between this drawing and the principal figure in Spagna's picture of the same subject at the National Gallery (No. 1032); in which, however, the figure is differently placed, being turned in three-quarters to the left.

Silver point heightened with white on grey paper.

Christ Church.—Collection, Guise.







TIMOTEO VITI

STUDY FOR A ST. CATHERINE

HEAD and bust three-quarters life-size, seen in three-quarters to the right. A thin veil covers the crown and upper part of the forehead, the hair flowing down in a heavy roll to the back of the neck. The dress is cut low on the chest and a light scarf passes over the shoulders. The left hand, carrying a palm-branch, rests on a parapet.

This study has every appearance of having been done from life for a picture of a martyr saint, probably St. Catherine of Alexandria. The type and handling are in all respects characteristic of Timoteo Viti, the work showing his affinities with the Costafancia school of Bologna among whom he was brought up, as well as his accustomed heaviness of touch in the modelling of the mouth and eyes and his lack of subtlety and precision in the expression of form. The initials of Raphael added at the right-hand corner while the drawing was in the Antaldi collection are not to be taken as possessing any authority. While the charming head of a young lady (Robinson, no. 26) belongs to that ambiguous class of drawings which are sometimes claimed for Timoteo and sometimes for the youth of Raphael—a class which also includes one at least of the two celebrated drawings of 'Raphael's Sister' formerly in the Malcolm collection and now in the British Museum—the present example has long been assigned by all competent critics to the elder and weaker master. If the Oxford head of a lady and the finer of the two Malcolm drawings are by him, they must have been done at moments when he was above his ordinary self. In this, on the other hand, he is exactly the Timoteo Viti whom we find in his few extant pictures and some half a dozen other drawings of similar feeling and technique—three of them in the British Museum—which have always been assigned to him. Signor Venturi has published another version of this drawing in a private collection at Rome, and claimed it to be the original of which this in his judgement is a copy; but in so doing he has to my mind certainly reversed the real relations of the two. (See Robinson, *Critical Account*, p. 141, no. 27.)

Black chalk.

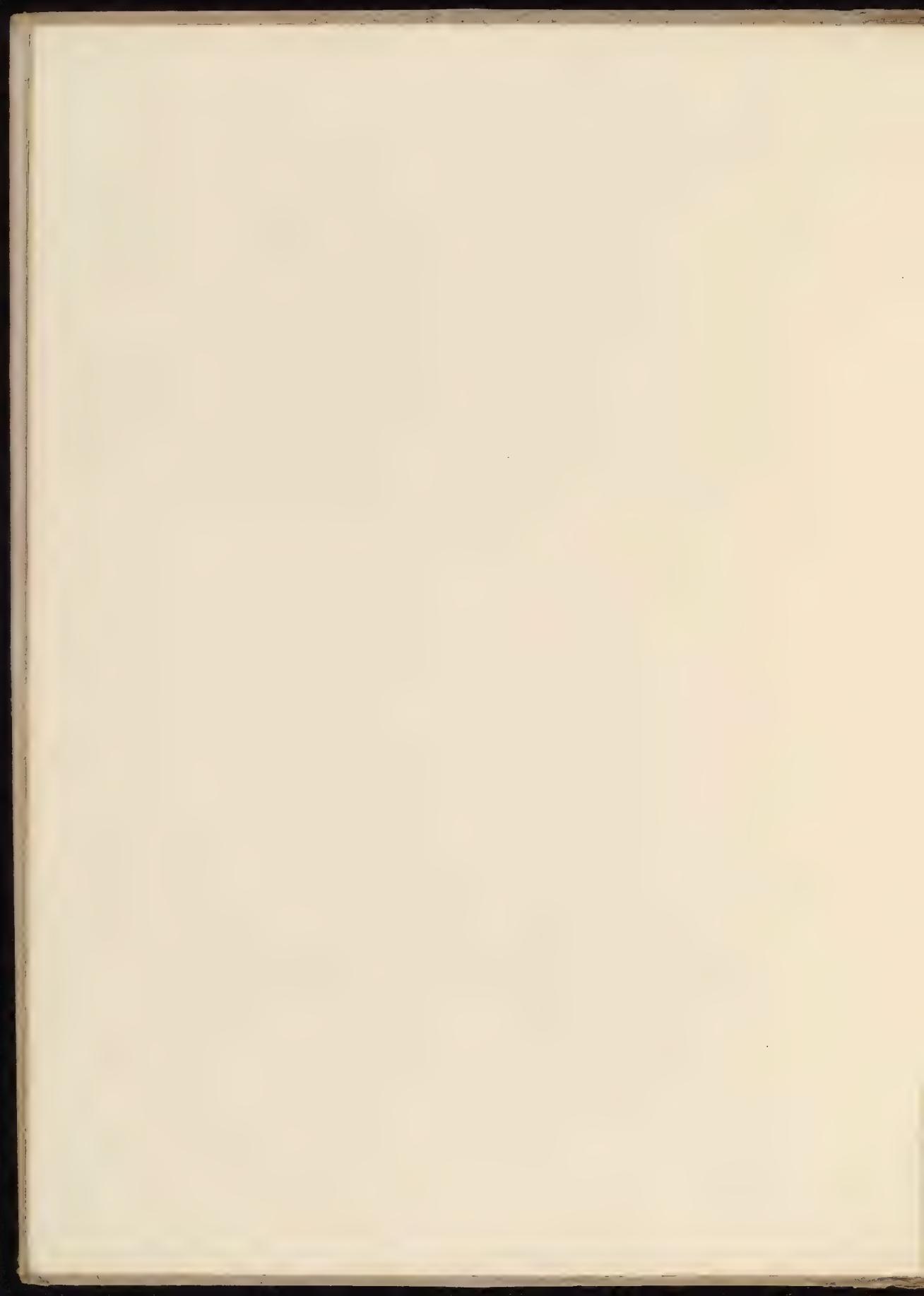
University Galleries.—Collections, Antaldi and Lawrence.

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W. H. T. C.

W. H. T. C.





RAPHAEL

VARIOUS STUDIES FOR A HOLY FAMILY WITH ST. JOHN VIEW OF A CHURCH OR CONVENT, ETC.

IN the upper part of the sheet, to the left, a side view of a church or convent enclosed within walls and approached by a flight of steps. Further to the right slight sketches, one of a draped standing figure, probably a Madonna, leaning forward to the left, one of a head and shoulders only. Further to the right a group of the Child Christ recumbent on the ground, with the infant St. John kneeling in adoration above his head and the Virgin standing in an attitude of prayer to the right. Below this another group of the Virgin and Child with St. John, but this time Christ is seated on a saddle, at one side of which stands the infant St. John supporting him while opposite, to the right, the Virgin kneels in adoration. Lower down towards the left, another group, in which the Virgin sits praying while the Child rests upon her lap and the infant St. John stands in front. Lower still the inscriptions, very carefully written, as if for a test of handwriting, *Carissimo quanto Fratello*, and again *Carissimo*.

Slight, exquisitely felt work of the master's quite early Perugian time. On the back are sketches of a draped figure kneeling and of a young man seen from behind shooting an arrow; these are of an inferior quality, and are not here reproduced. (See Robinson, *Critical Account*, p. 114, no. 5.)

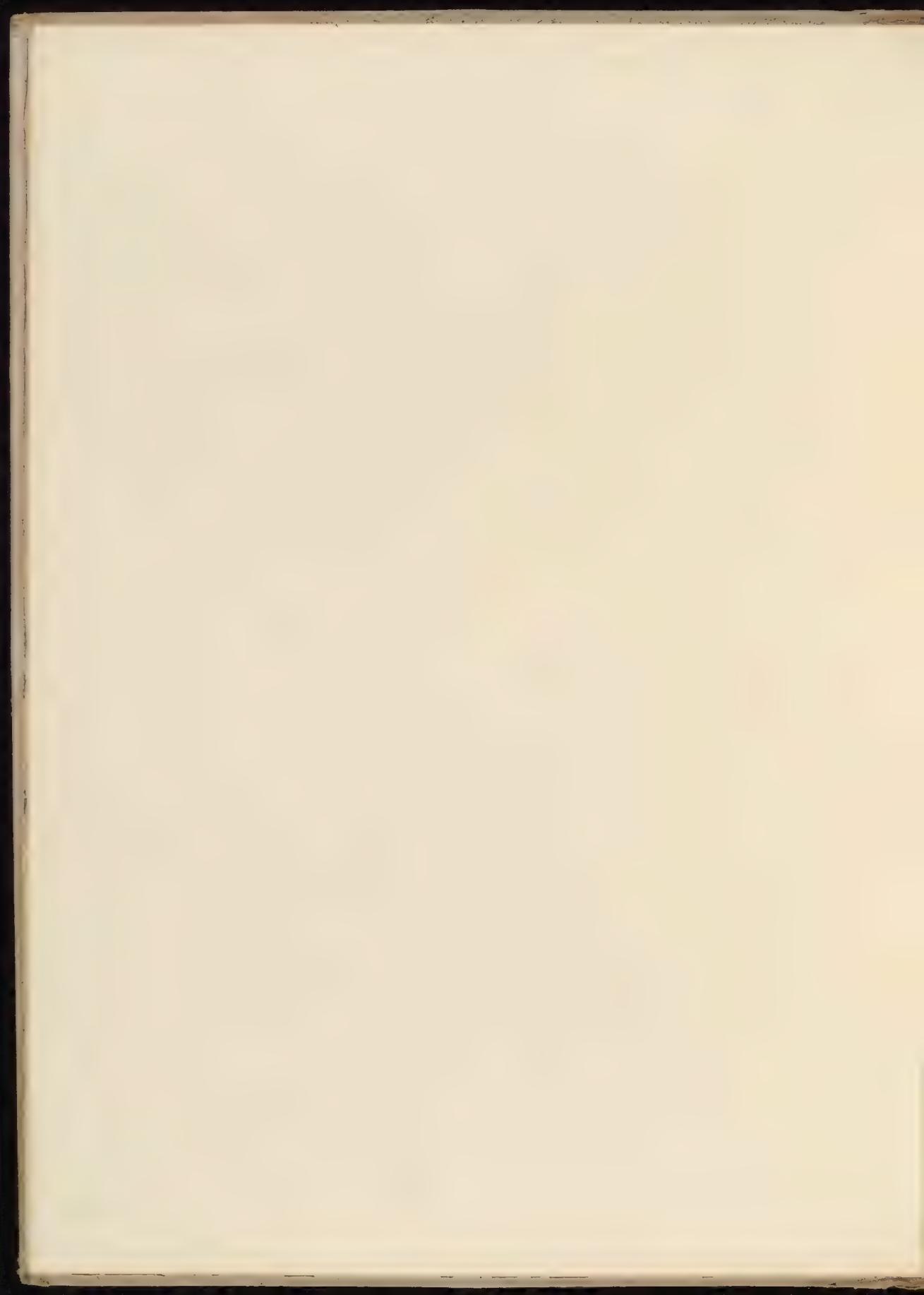
Pen and ink.

University Galleries.—Collections, Antaldi and Lawrence.

6.00 a.m. - made trip to 6th Street, 1/2 mile from home. Found
classmate, Linda, in the park. Linda, who is 16, has been in the
class since 1970.

6.30 a.m. - home.





RAPHAEL (?)

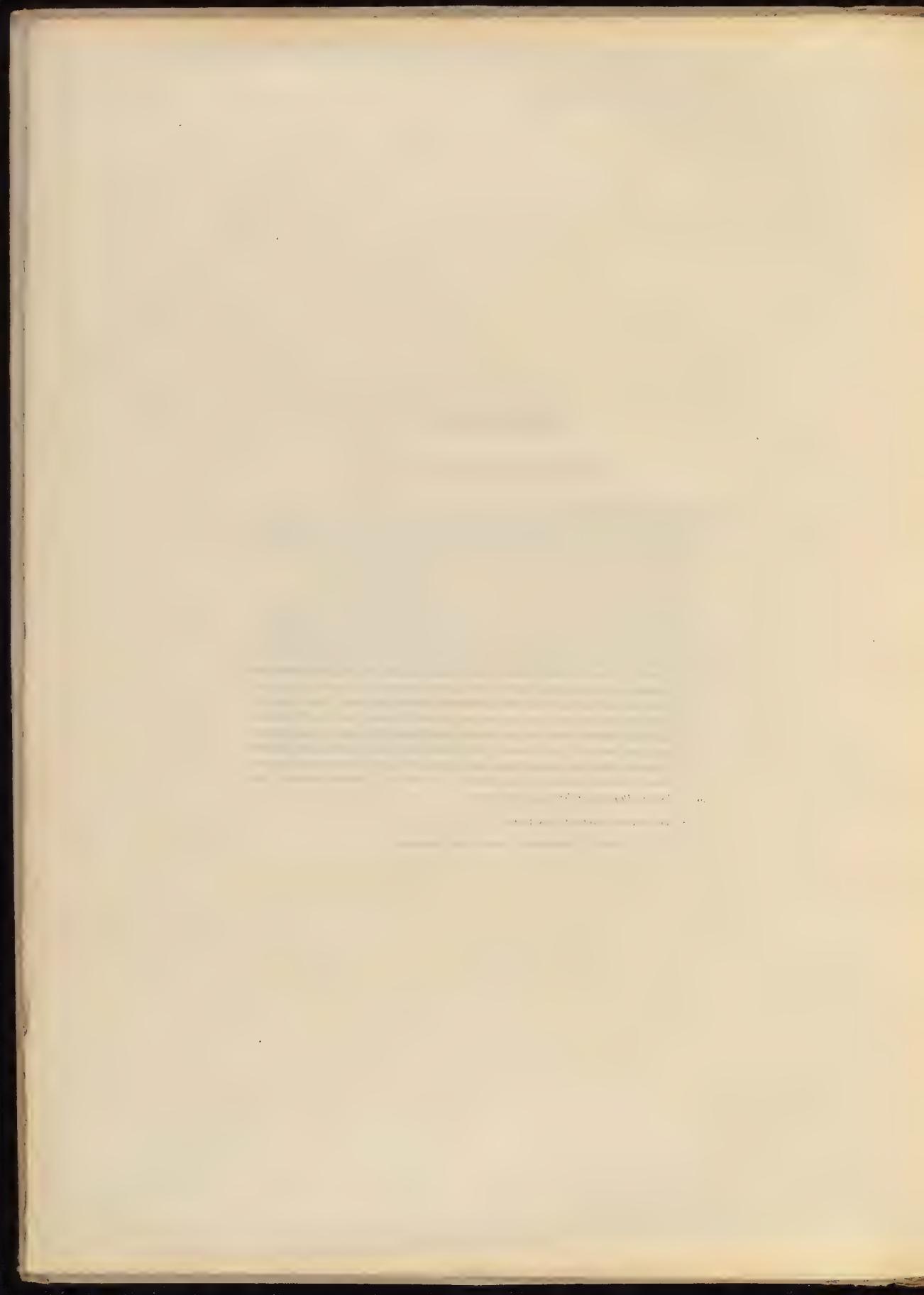
SKETCH FOR A HOLY FAMILY

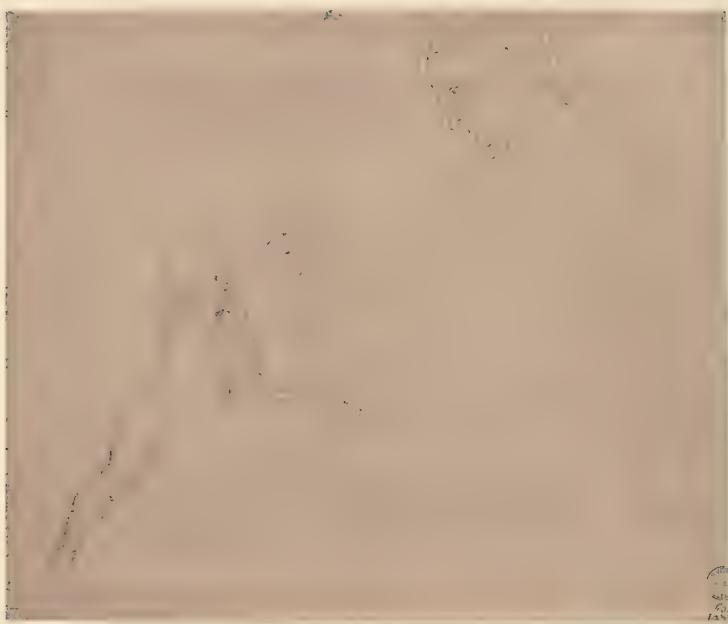
On a pack-saddle placed on the ground is seated the Infant Christ, holding in his right hand a bough or switch and looking down towards the right with a smile at the infant St. John, who stands leaning against the saddle from the left. To the right are very lightly sketched the body and arms of an undraped model posed for the figure of the Virgin; her head is more finished, both drawing and expression being carried fairly far.

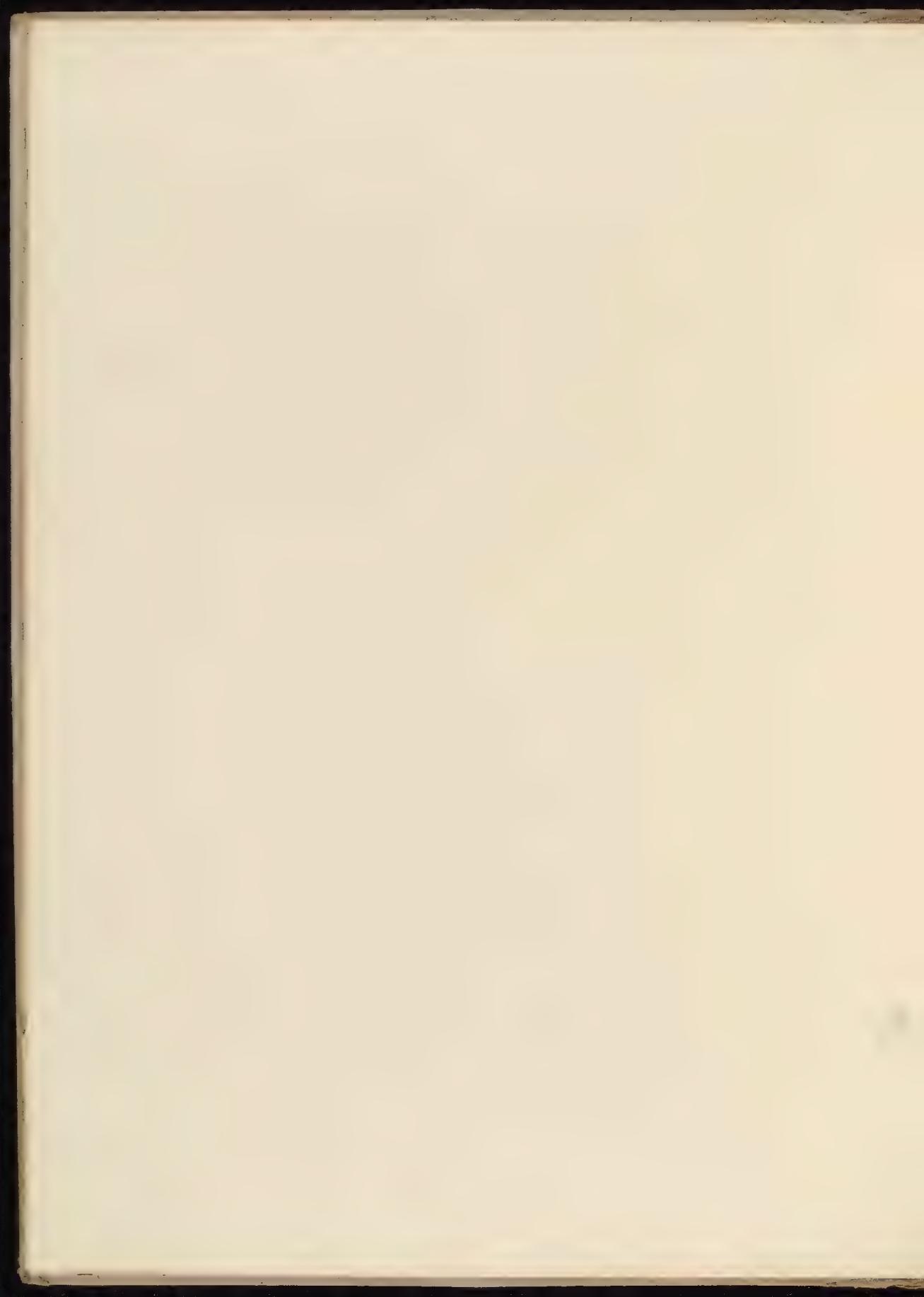
This drawing stands obviously in near relation to the principal group in the preceding, though in what relation it is not easy to determine with certainty. Sir Charles Robinson calls it a further development of the motive of that group. Its design is certainly less exquisitely simple, direct, and natural; but may not the simpler idea be really the later one? Is it, moreover, certain that both drawings are really by Raphael? The pen-and-ink drawing with the various groups and the church is quite unmistakeably his; but this silver-point sketch, charming as it is, is unlike him in several points, notably in the form and type of the Virgin's head and in the proportions and expression of the little St. John. These recall the hand of Pinturicchio far more than that of the youthful Raphael; and to Pinturicchio accordingly Signor Morelli (who does not seem to have known the sheet of pen sketches with the church), assigns it out of hand. Very possibly he may be quite right, and this may be a case in which the younger master took a motive from the elder and tried how he could recast it according to his own temperament. (See Robinson, *Critical Account*, p 115, no. 6; Fischel, *Raphael's Zeichnungen*, no. 440.)

Silver point on lavender grey paper.

University Galleries.—Collections, Antaldi and Lawrence.







RAPHAEL

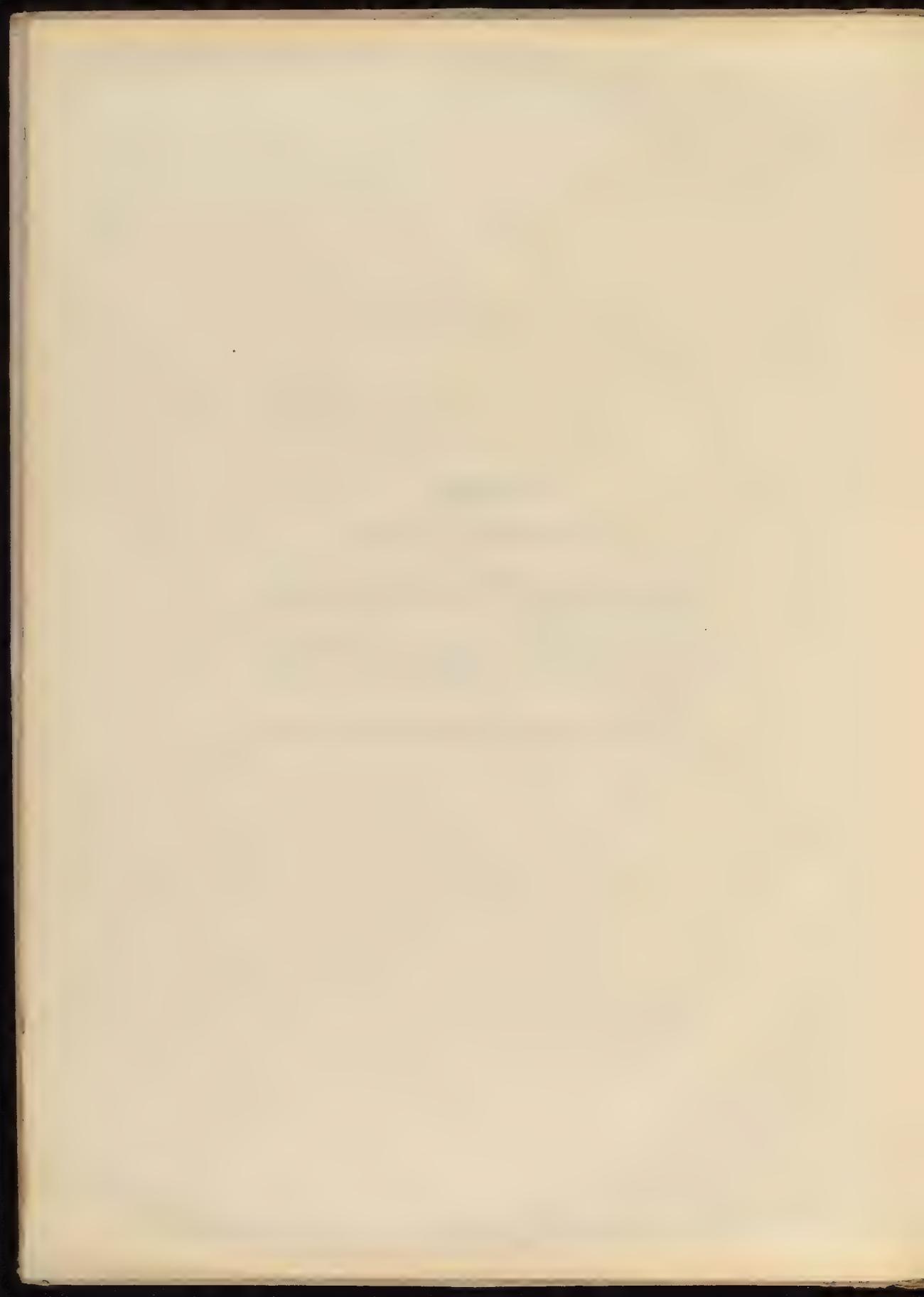
THE PRESENTATION IN THE TEMPLE

IN the centre a table or altar, behind which stands Simeon, into whose hands the Virgin, standing at the right, offers her Child. Opposite her, on the left, stands Joseph with his left hand resting on the table.

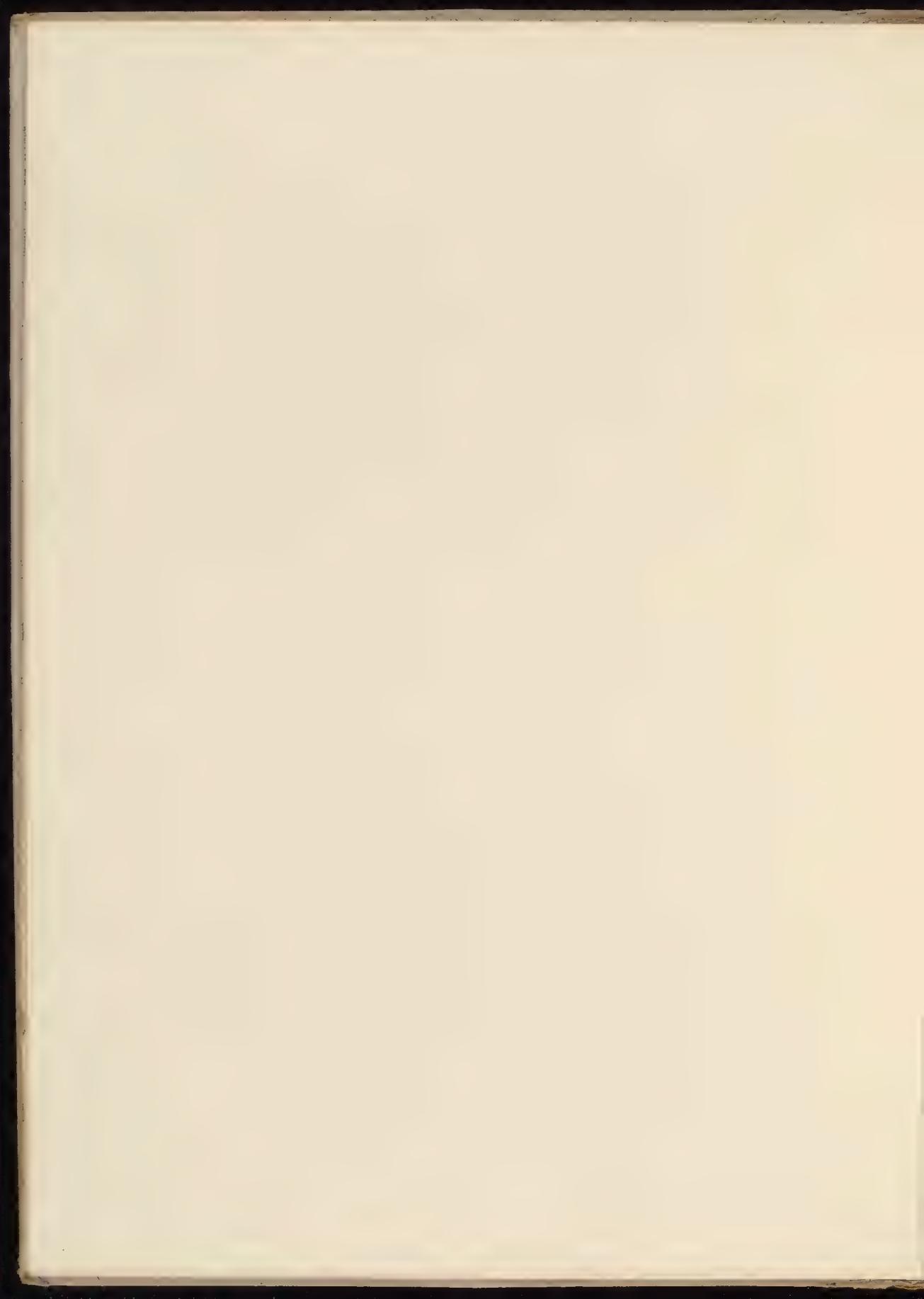
This is the finished study, pricked for transfer, for the middle compartment of the predella of Raphael's early picture of the Coronation of the Virgin now at the Vatican. Fine and spirited work of his Perugian time, about 1502-3. (See Robinson, *Critical Account*, p. 122, no. 11; Fischel, *Raphael's Zeichnungen*, p. 16, no. 30.)

Pen and ink.

University Galleries.—Collections, Lawrence, Woodburn, King of Holland, and Chambers Hall.







RAPHAEL

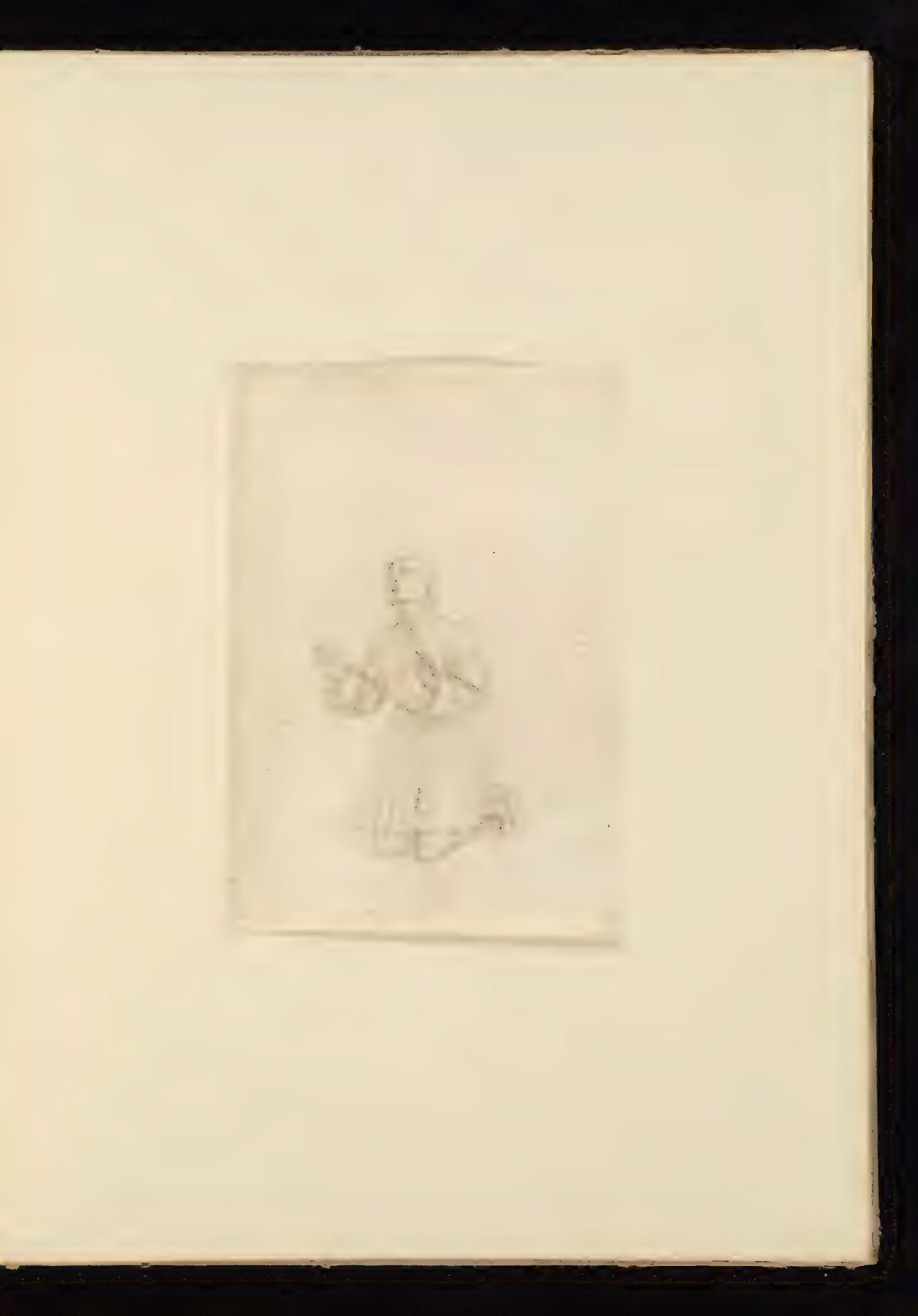
STUDY FOR A KNEELING SAINT IN ECSTASY

THE saint kneels towards the spectator, turned very slightly to the left, and gazes up with his hands spread before him in an attitude of ecstatic prayer and contemplation. No figure corresponding to this occurs in any of Raphael's known pictures. The gesture and attitude of the saint suggests those of St. Francis receiving the stigmata rather than those of St. Stephen, whom the drawing is commonly said to represent. Very fine work of the master's late Perugian or earliest Florentine time. (See Robinson, *Critical Account*, p. 139, no. 25; Fischel, *Raphael's Zeichnungen*, p. 182, no. 477.)

Silver point.

University Galleries.—Collections, Young Ottley and Lawrence.







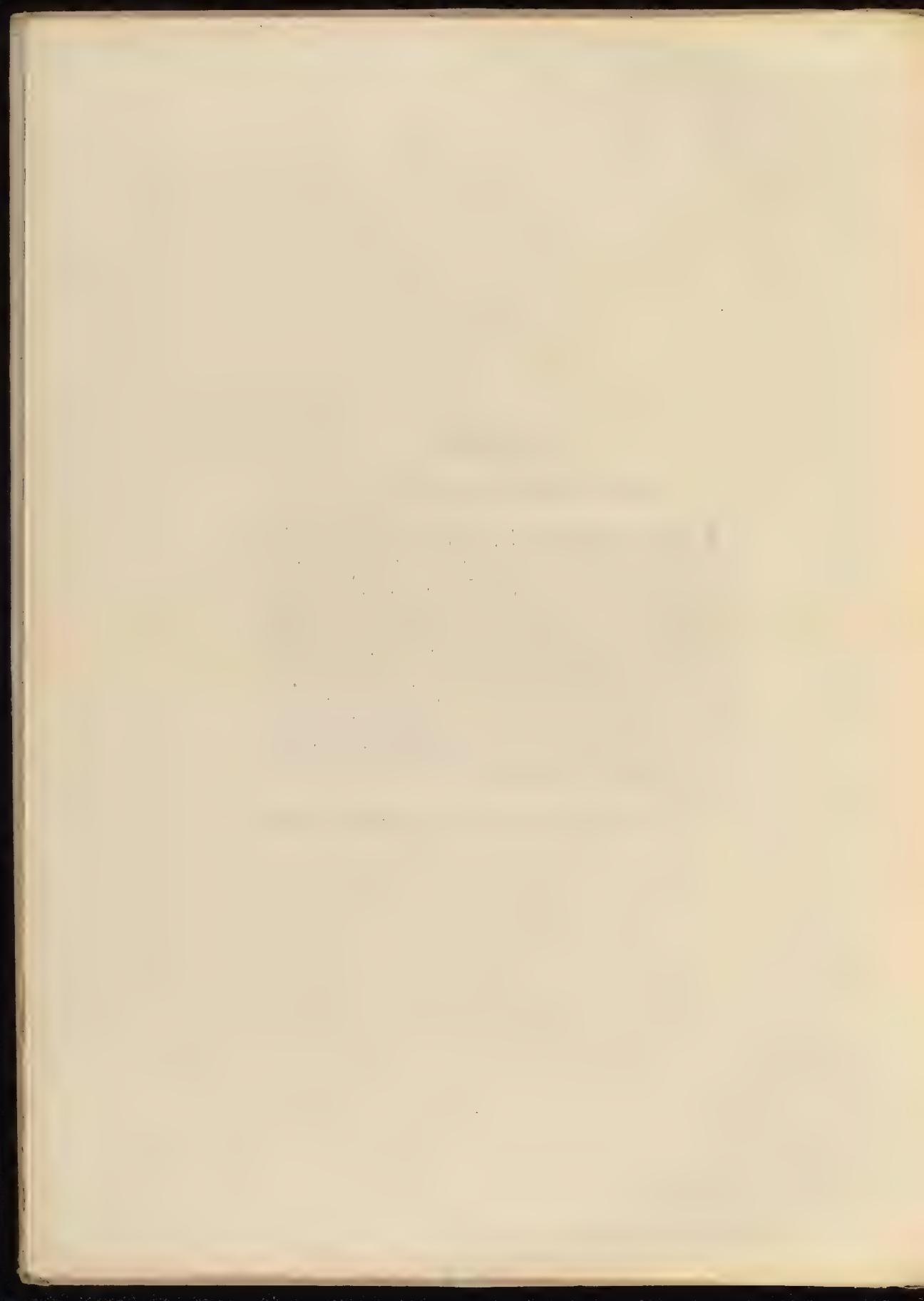
RAPHAEL

STUDIES OF HEADS, HANDS, AND A BATTLE

TO the right a highly-finished study of the head of a young monk turned slightly to the right, with the eyes directed slightly to the left. In the middle of the sheet two finished studies of hands, one of them foreshortened, holding a book, the other laid on a table and seen in profile. Between these, turned at right angles to the head of the monk, a profile study of an old man, with the face highly finished and the head, jaw, and ear only sketched. In the left-hand upper corner, drawn upside down in relation to the first head, a battle-scene, no doubt sketched from a group in Leonardo da Vinci's Battle of the Standard. The head on the right has been thought to resemble that of Fra Bartolommeo; it is nearly identical, though posed at a somewhat different angle, with the head of St. Benedict in Raphael's fresco of the Adoration of the Trinity in the Church of San Severo at Perugia; the two hands are studies for those of the defaced St. John in the same fresco. The study of an aged head placed on the sheet between these hands shows the influence of similar studies by Leonardo da Vinci. The sketch after the Battle of the Standard further proves the drawing to belong to the period of Raphael's life in Florence (1505-8) when he was undergoing most strongly the influence of Leonardo. The studies are drawn in his finest manner, and the sheet is one of great importance. (See Robinson, *Critical Account*, p. 142, no. 28; Fischel, *Raphael's Zeichnungen*, p. 50, no. 107.)

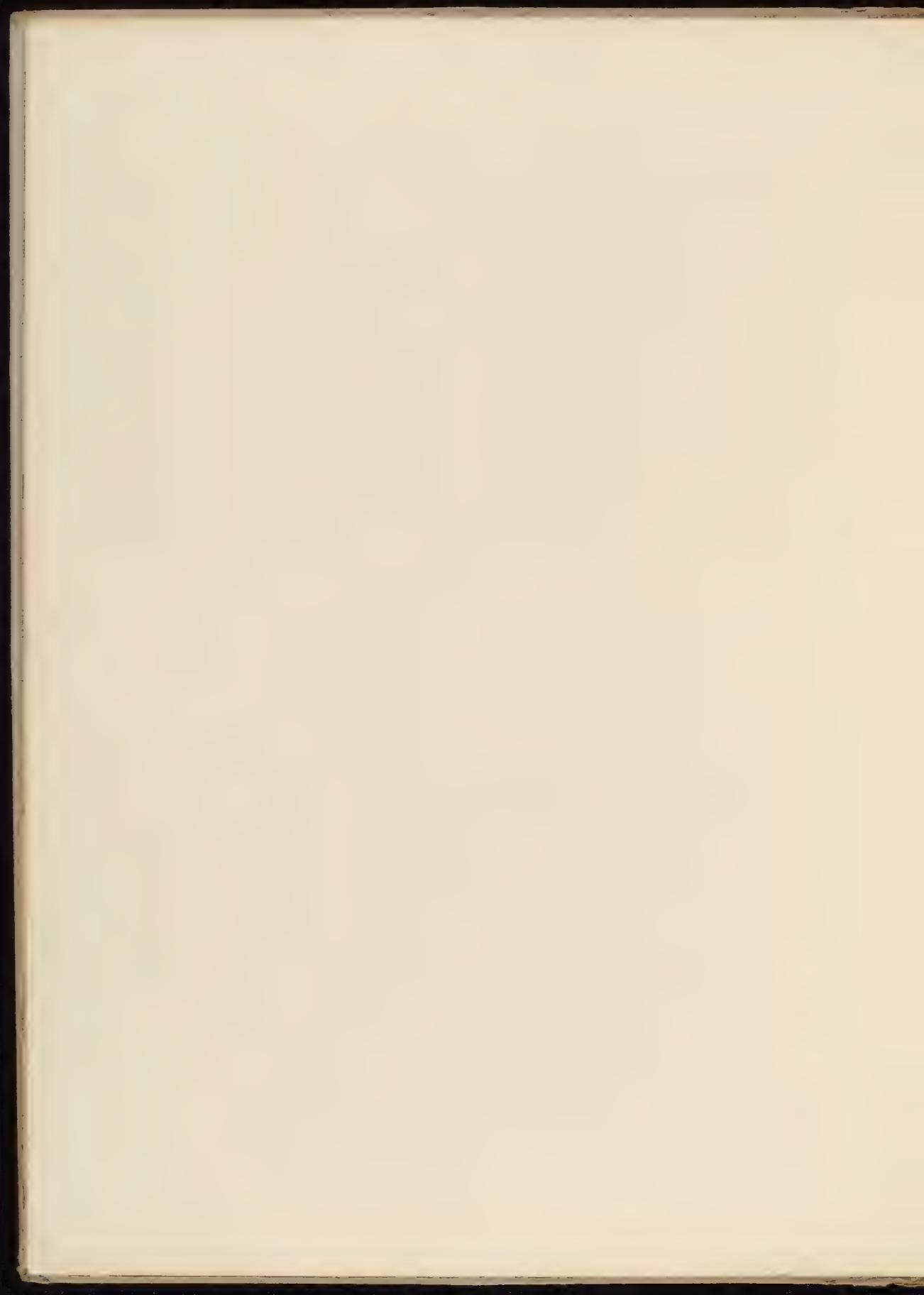
Silver point.

University Galleries.—Collections; Young Ottley, Duroveray, Dimsdale, and Lawrence.





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RAPHAEL

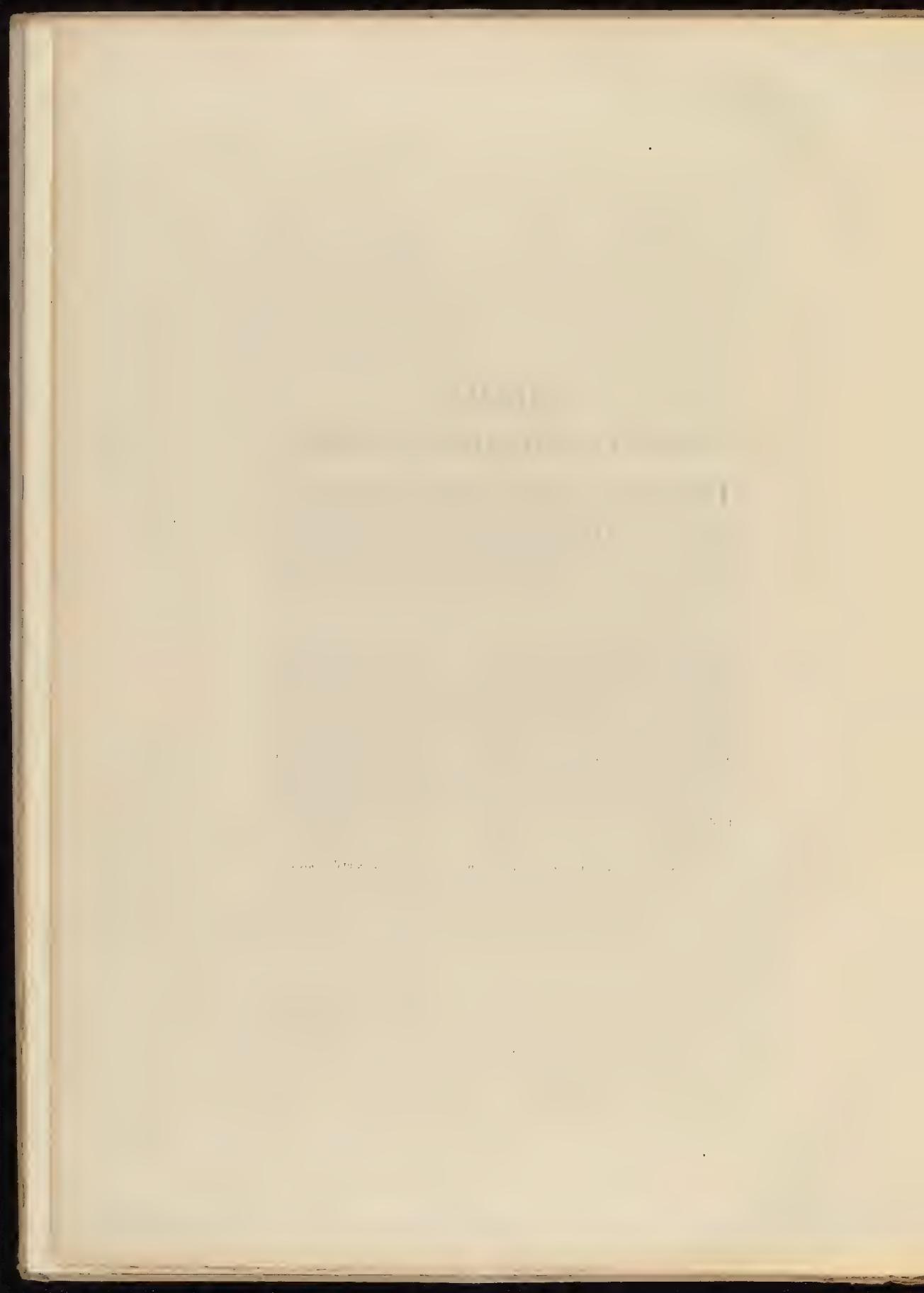
STUDY FOR A FIGURE IN THE FRESCO OF HELIODORUS

THE figure is that of the woman who kneels foremost in the group of women and children towards the left of the picture, expressing by her gesture an enraptured awe at the sight of the angels expelling the intruder. She is seen from behind, her body swaying somewhat to the left, her head turned a little to the right with the features seen in vanishing profile, her left hand extended, her right thrown back with a startled action across her body, so that we see it beyond her left shoulder. Above, to the right, a more highly finished study of the head and right hand; below, on the same side, a finished study from nature for the feet. Above, to the left, a sketch of the back of a left hand which does not appear in the picture.

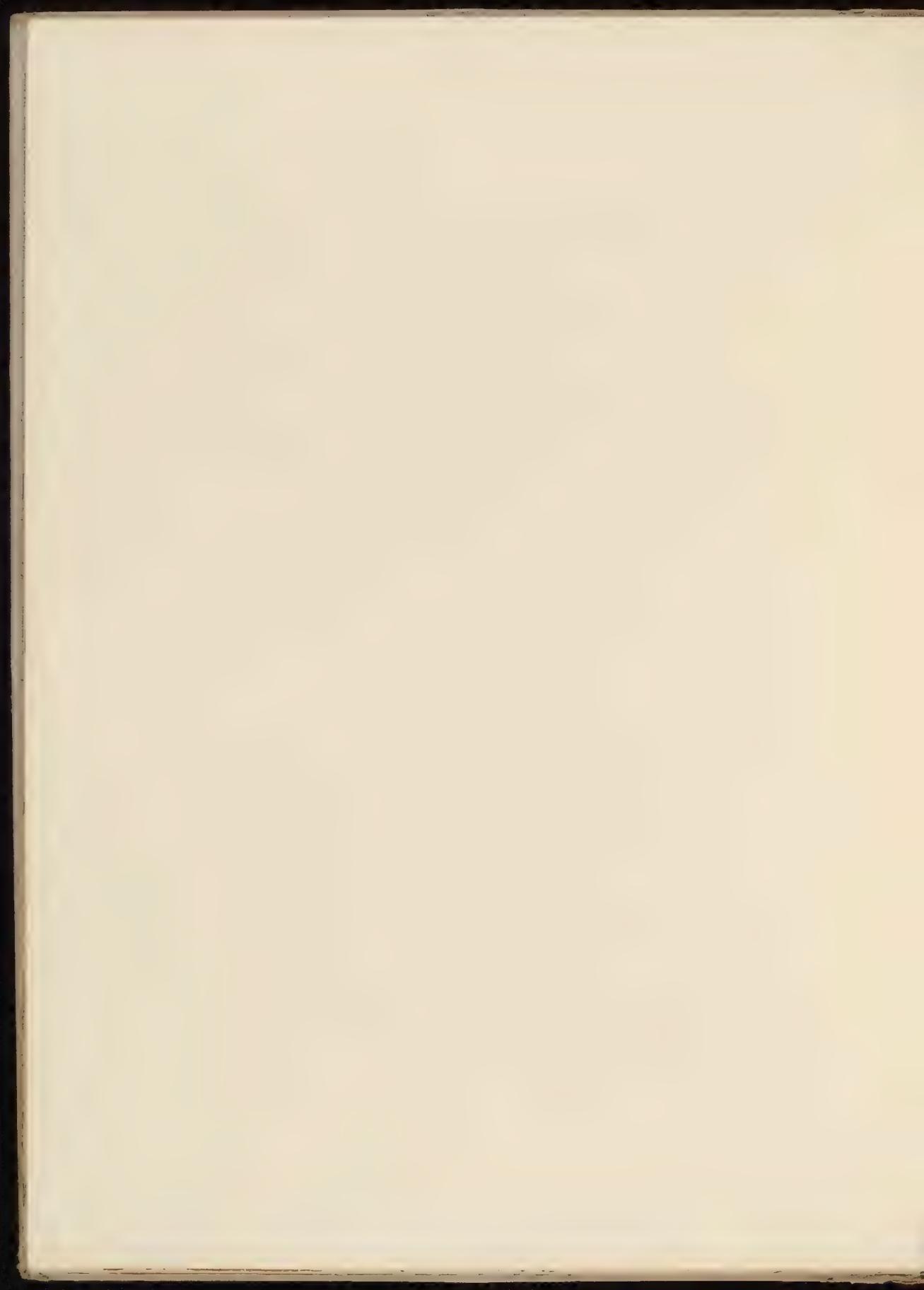
This drawing, with its splendid rhythm of design and vitality of touch and expression, is perhaps the finest extant of the later Roman time of the master. It is almost incredible that judges of repute should have taken it for the work of a pupil, whether Giulio Romano or another, or even for a study from the finished picture. It shows in every line the fire and freshness of a truly great master, and has moreover differences from the picture which give conclusive proof, if proof were needed, of its first-hand quality. Thus in the picture the position of the left forearm is different and lower, the loose end of the turban-like head-dress takes the form of a long flowing scarf, the band which passes from the head-dress round the chin is absent (note that this band is differently disposed in the two studies on the present sheet). Again, the position of the feet is different in the study and in the picture, the left foot being in the latter drawn more upward and inward. (See Robinson, *Critical Account*, p. 218, no. 85; Fischel, *Raphael's Zeichnungen*, p. 73, no. 169.)

Black chalk.

University Galleries.—Collections, Reynolds, Young Ottley, Dimsdale, and Lawrence.







RAPHAEL

SECOND STUDY FOR A FIGURE IN THE FRESCO OF HELIODORUS

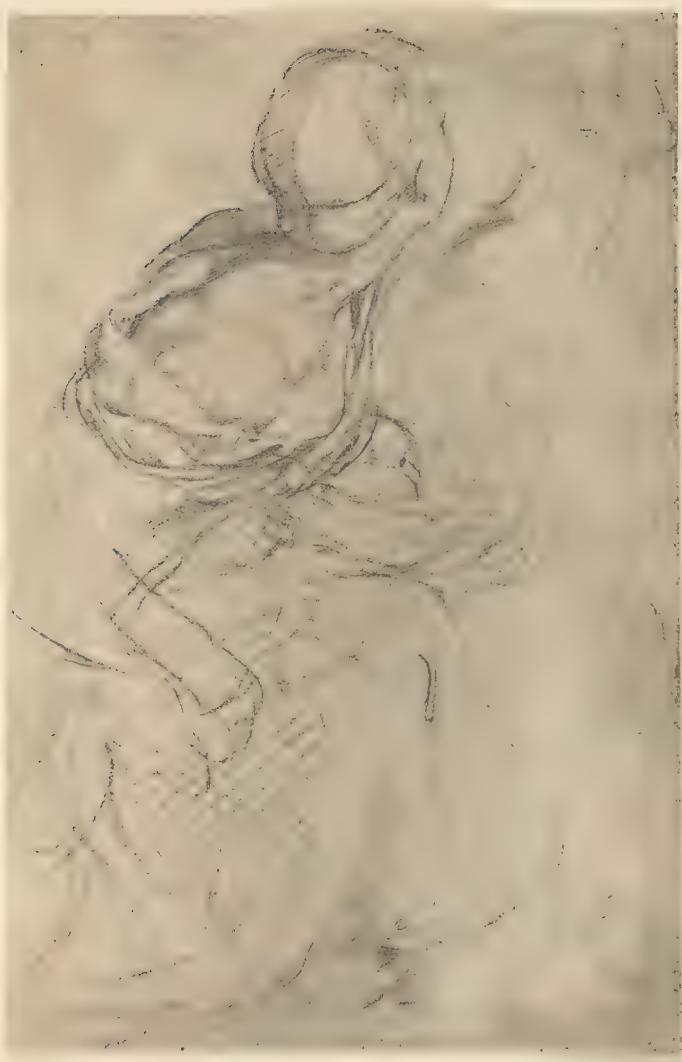
THIS study is on the reverse of the same sheet with the preceding. It is for the figure of the woman placed a little farther back in the same group as the last, who clasps two children to her knee. The movement of her arm and the position of the children have been as yet but rapidly and tentatively sketched in; the head and shoulders are much more finished, and are nearly as they were actually carried out in the picture. In the right-hand top corner is another and very beautiful sketch for the head and throat, suggesting a changed position, with the head more thrown back and less turned away, so that nearly the full profile is visible.

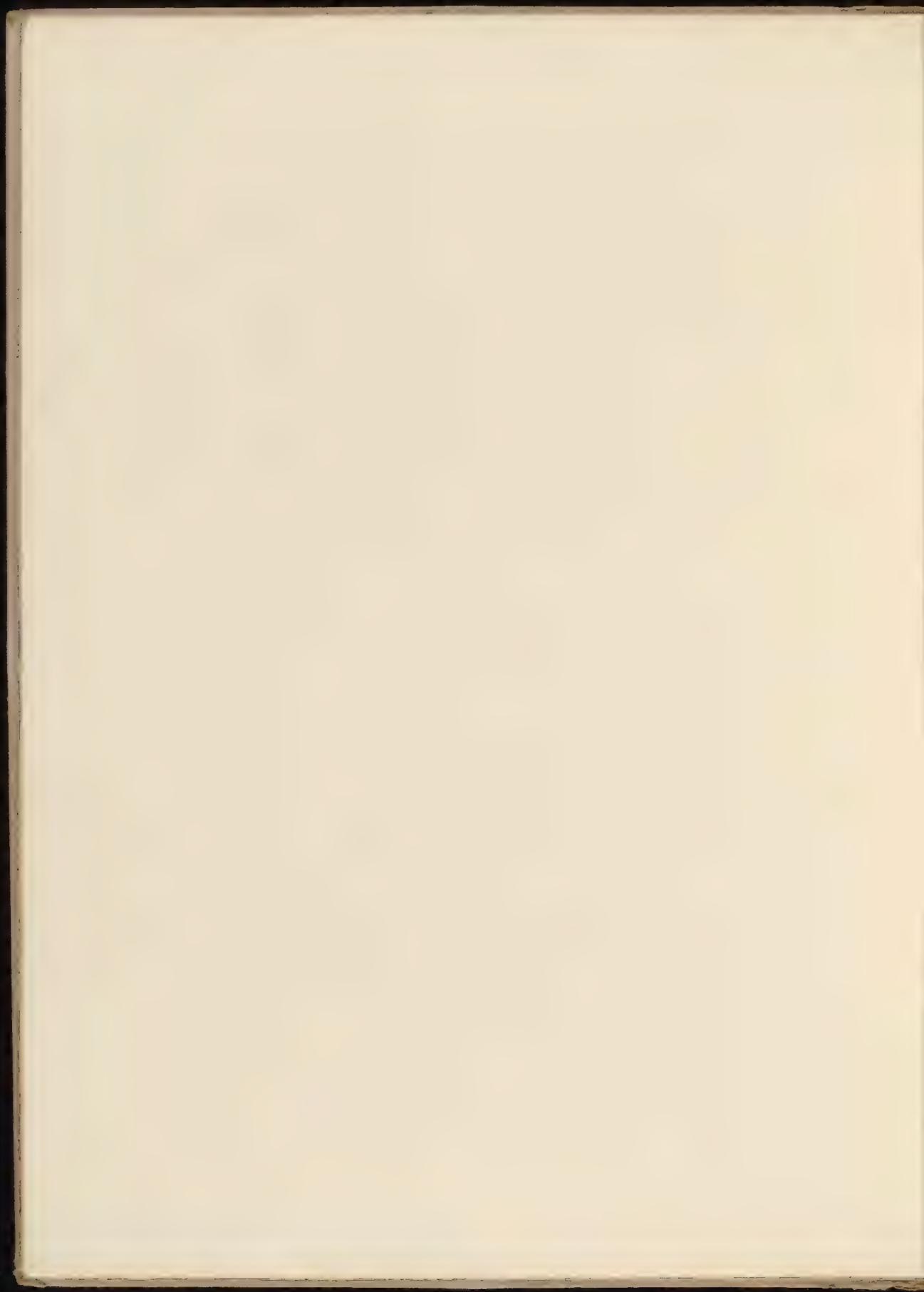
The same observations apply to this drawing as to the last. The sheet on which they are both drawn, back and front, is one of the very finest in the master's whole work, showing that, however much of the actual execution of these later frescoes he may have left to pupils, he could still, when he chose, furnish them with designs and studies done at the very height of his genius. (For references see the last number.)

Black chalk.

University Galleries.—Collections, Reynolds, Young Ottley, Dimsdale, and Lawrence.







SCHOOL OF MANTEGNA

THE CHOICE OF HERCULES

THE youthful Hercules, with his hand raised to his head in an attitude of doubt and perplexity, sits naked on a low wall or parapet; built up beside him from this parapet is a four-faced terminal statue (three faces visible), such as were fixed at cross-roads, with flame burning on a small altar in front of it. His lion's skin is hung from the bough of an olive tree to the left; from the same bough higher up hangs a set of Pan's pipes. On the return of the wall or parapet to the left is seated, with one knee raised, a plump woman naked but for a scarf about her loins; she holds up with her left hand and twists with her right a cord from which depends a swinging mask or *oscillum*; the upper end of the cord held in her left hand is fastened to what seems to be a plummet; in her hair are snakes, one of which lifts his head to the Pan's pipes hanging from the bough. Nearest Hercules, to the right, sits another woman heavily draped and veiled, with downcast looks, and holding in her hands a twig of olive round which is curled a snake thrusting out its tongue towards one of the berries. At the foot of the parapet lie two male children dead. To the right kneels a draped woman putting a branch into a richly decorated vase. On the ground in front of her are two jars full of flames, against the edges of which are leaned a number of lighted torches. On the face of the return wall on which the woman to the left is sitting, is the inscription *DIS MANIBVS . MACCARIAE . L . LIBVRITIPI . VALENS ET . EVPREPES . MATRI . PIENTISSIMA FECERVN . EE . POSTERISQVE . EIVS .* and on the plinth below the words *INFR . P . III . INAGR . P . III .* Quite at the foot of the sheet, the following inscription in the vernacular: *DESTVCHO . SOTO . TERRA . ENTRÒ . VNA . VOLTA . DELPALACO . DE . ANTONIANO . AROMA .*

Stiff, hard, anxious finished work by a second or third-rate hand of the school of Mantegna, very probably one of the engravers of the school, but so far as I can judge not farther to be identified. The ungainly movements, the want of knowledge shown in the contrast between the plump body of the ill-counselling woman and her spare legs with their over-accentuated muscles, need no comment. The composition is one of those medleys of half-understood archaeology and fantastic invention which are most characteristic of the Paduan Renaissance as it took shape among the scholars and followers of Squarcione. The main theme, that of Hercules between his two opposing counsellors, Kakia and Arete, according to the fable of Prodigos as quoted by Xenophon (*Memorabilia* I. 2) is easily recognizable, though the artist has not strictly followed the text in regard to the appearance and apparel of the two female personifications. Nor can I guess whence he took the idea of the familiar snake accompanying each, nor what he meant by it. The introduction in the scene of such a terminal figure as the ancients placed at a *quadrivium* or cross-ways is reasonable enough. But what of the hanging mask which the woman holds? It looks as if this and other features in the left-hand part of the design had been taken at random from the not infrequent class of ancient reliefs showing a country shrine with pendent offerings, *oscillum*, &c. The two dead boys may conceivably allude to a quite separate episode in the life of the hero, the sons of Iphikles whom he killed in his madness. And is the kneeling woman engaged in some sort of lustral rites? The Latin inscription to the left is a bit of genuine but wholly irrelevant antiquity, pitchforked in to give the scene a classic look: the urn on which the original was cut served long as a holy-water font in one of the churches at Rome, and its text was often taken down by Renaissance copyists (see *Corpus Inscriptionum Latinarum*, VI. 21757). The vernacular inscription at foot would seem to be a sophistication, intended to claim that the design was copied from a painting on plaster (*re stucco*) in one of the chambers of a buried Roman palace. But this of course is out of the question: it is a Renaissance jumble, and not any true Roman original, that is set before us in this composition.

Pen and ink.

Christ Church.—Collection, Guise.

1820. - PREMIERES EPREUVES DE L'IMPERIAL. - L'IMPERIAL EST UN
MARIAGE DE VINS DE CHATEAUNEUF-DE-GAUCHE ET DE CÔTE-RÔTIE.

1821. - PREMIERES EPREUVES DE L'IMPERIAL. - L'IMPERIAL EST UN

1822. - PREMIERES EPREUVES DE L'IMPERIAL. - L'IMPERIAL EST UN



DI UN CHIO SOLO TERRA ENTRO UNA VOLTA DEL PALACO DE ANTONIANO AROMA.

SCHOOL OF MANTEGNA (BERNARDO
PARENTINO ?)

ALLEGORY OF A ROMAN VICTORY

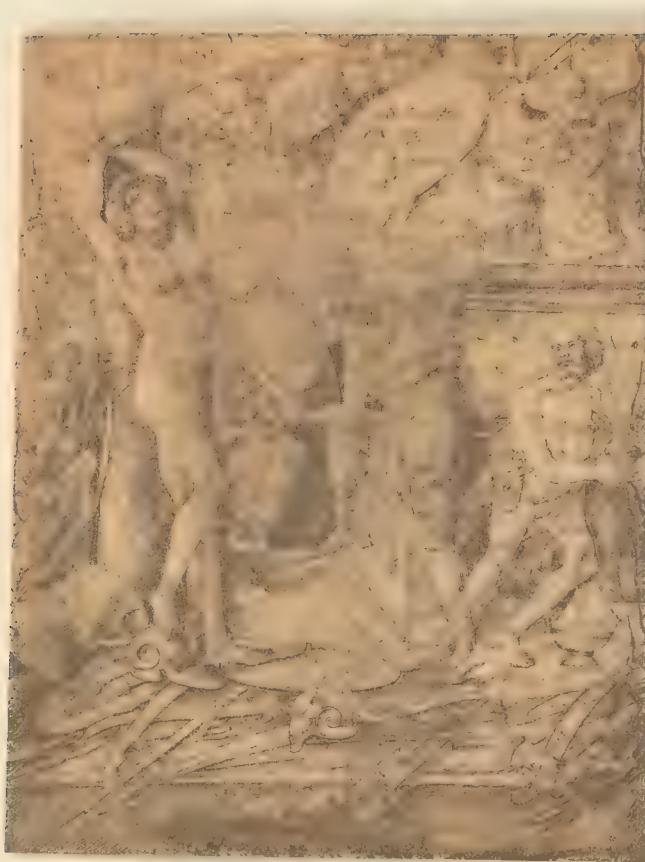
TOWARDS the left, a naked youthful captive stands bound with his hands above his head to the trunk of a tree, his right foot resting on a helmet; in the space to the left of the tree and on the ground below are piled shields, spears, swords, axes, helmets, and all manner of weapons taken in battle. Similar spoils are ranged above a cornice along the wall behind. At the foot of the tree a second captive is bound with his hands behind his back, his right knee doubled under him and his left leg extended. Facing him, with her left foot supported on his left knee, stands a female figure, doubtless representing Victory, but wingless, and inscribing on a shield the letters *s p [q n]*. Behind her, leaning with his left knee against a vase, stands a priest or minister of sacrifice with a case of knives at his girdle, holding by the head a horned animal, presumably the sacrificial bull (this motive is not clear).

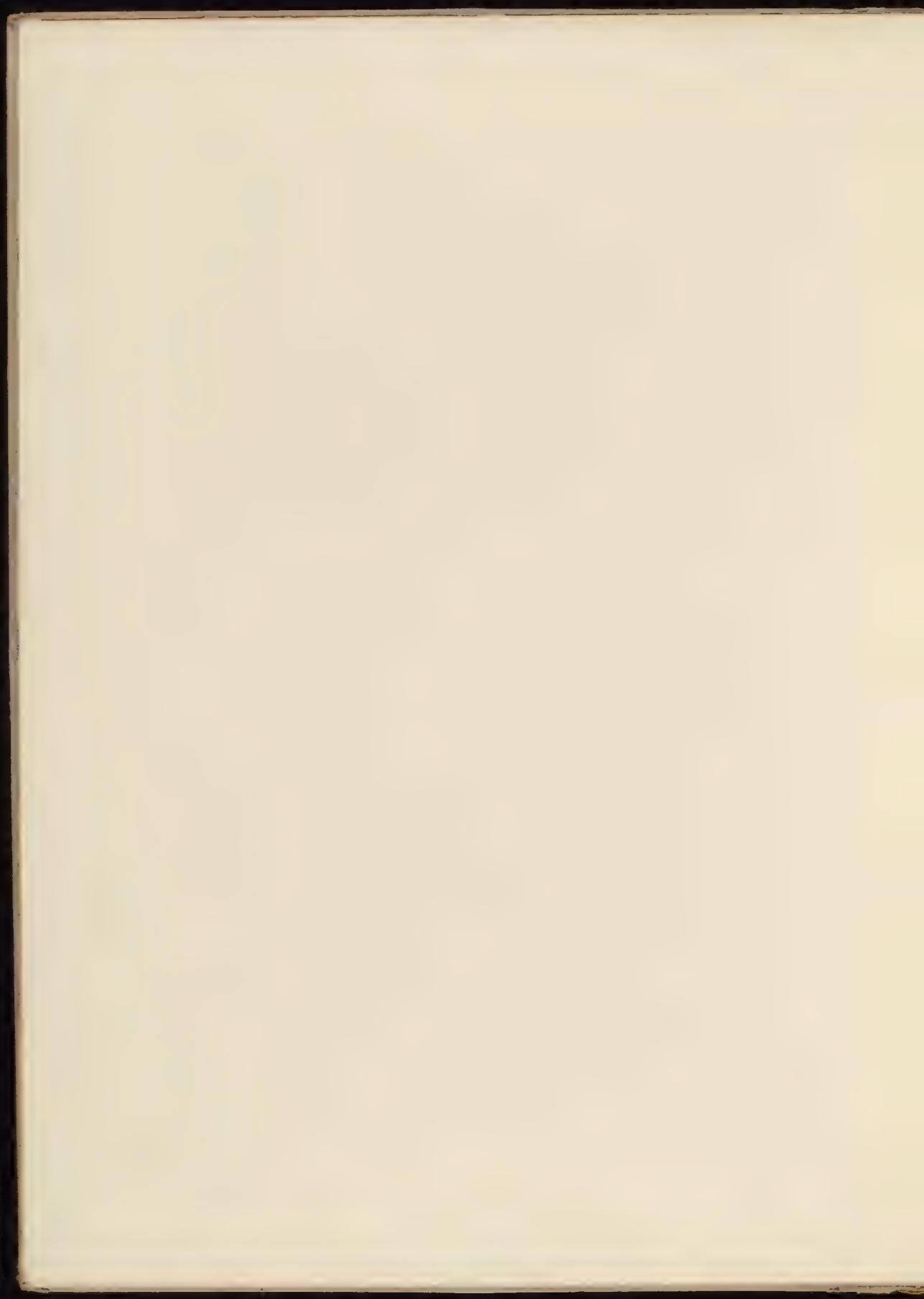
We have here, by a second-rate artist of the school of Mantegna, one of those somewhat confused compositions suggested by the study of Roman reliefs, inscriptions, and literature in which that school delighted, and which come under the general description of 'Triumphs'. The artist in this case has borrowed in reverse the figures and attitudes of his captives (with a change of style and expression, and directing the head and glance of the standing youth up instead of down) from a well-known engraving by Jacopo de' Barbari (Bartsch 17). By its inherent weakness inadequately masked under an endeavour after Mantegnesque severity and strength, and by its extravagant pleasure in Roman arms and trophies as elements of decoration, this drawing suggests comparison with the preserved works of Bernardo Parentino in the convent of S. Giustina at Padua and in the Doria Palace at Rome.

Pen and ink.

Christ Church.—Collection, Guise.

— 1000. 8. 2000. —





ALVISE VIVARINI

PORTRAIT OF A VENETIAN (GENTILE BELLINI?)

HEAD of a man past middle life, nearly in life-size, held erect and turned in three-quarters to the right, the eyes very wide open with an outward and slightly upward glance, the hair falling in a thick mass over the ears and behind the neck, and escaping in a thin fringe over the forehead from under the band of a close cloth cap. The sitter wears a robe richly embroidered with a pattern of leaves, berries, a crown, and a scroll bearing the syllables *TM. NV.* Above the edge of the robe appears the band of a plain under-habit, fastened at the throat with two buttons.

Fine, somewhat damaged, Venetian work of about 1485-90. The hand must almost certainly be that either of Bonsignori or Alvise Vivarini. Mr. Berenson claims it decisively for the latter, and certain characteristics, as that of the wide open eyes, the upper eyelid making at the outer corner a strong angle with the lower, the feeling and drawing of the mouth, &c., seem, in comparison with the known portrait-paintings of the master, certainly to confirm the claim. The old title of the drawing, as a portrait of Ludovico il Moro by Leonardo da Vinci, must be put aside as quite idle. The sitter is without doubt some Signor or distinguished citizen of Venice. The furrows from nose to mouth, with the wrinkles between the eyebrows, the crow's feet at the corners of the eyes, and the loose-drawn skin between the chin and throat, indicate a man not much under sixty (a strong mark down the right cheek, which in the original increases the look of age, is due to injury and not to the artist's hand, and has been removed in our reproduction). There is only one known Venetian of the time whom the drawing much resembles by the general form and structure of the head, the shape of the nose, the drawing and proportions of the lips and chin, the loose skin between chin and neck already alluded to, and the fashion and growth of hair. And that is Gentile Bellini, as portrayed in profile in the well-known medal by Camello. (An enlarged reproduction is given for comparison.) The eyes in the medal have indeed a less high and open look, but then to give this particular aspect to the eyes was a mannerism of the artist to whom, following Mr. Berenson, I attribute the drawing. Again, we might not expect to find a painter wearing these fine embroidered clothes, more suitable to a noble. But on the other hand we may remember that Gentile came back from Constantinople in 1480 a great man, with a knighthood and presents of gold chains and rich apparel from the Sultan, and is recorded to have been proud of such distinctions. If the meaning of the capital letters embroidered in the scroll on his chest could be made out, it might throw light on the sitter's identity. That the drawing may be a portrait by Alvise Vivarini of his great and successful rival, Gentile Bellini, must be taken in the meantime not as a proved fact, but only as a suggestion which I put forward for criticism, and which, if true, would make it doubly interesting. (See Berenson, *Lorenzo Lotto*, revised ed., 1901, p. 92.)

Black chalk.

Christ Church.—Collection, Guise.



OLD CHALK DRAWING OF A VENETIAN BY ALVISE VIVARINI

1. — *now seen solid and yellow when cut*

longitudinal section

blackish purple

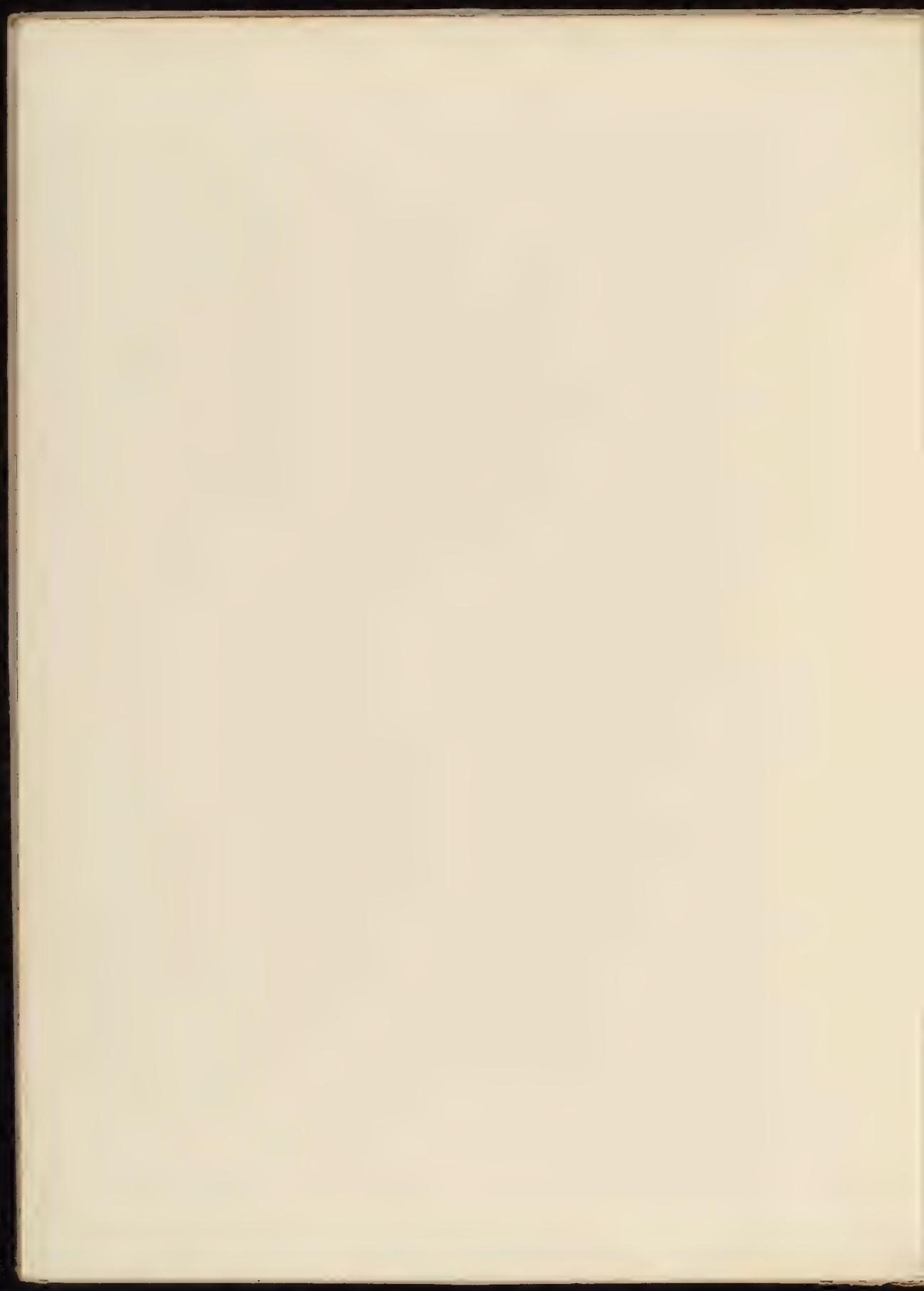
longitudinal section

blackish purple

$x^2(n, n') = 0$

blackish purple





VENETIAN SCHOOL

VIRGIN AND CHILD WITH ANGEL, ETC.

ON a high dais the Virgin sits in full face holding on her lap the seated Child, whose body she supports with her right hand, while with her left she touches his foot. A child angel with spread wings sits playing the viol on a plinth below. To the right of the Virgin, and having nothing to do with the main composition, is drawn a fantastic terminal figure of a child or cherub whose arms and trunk end in leaf scrolls. At foot, in a contemporary hand, the inscription *de mā de pr . . .* (the name not legible).

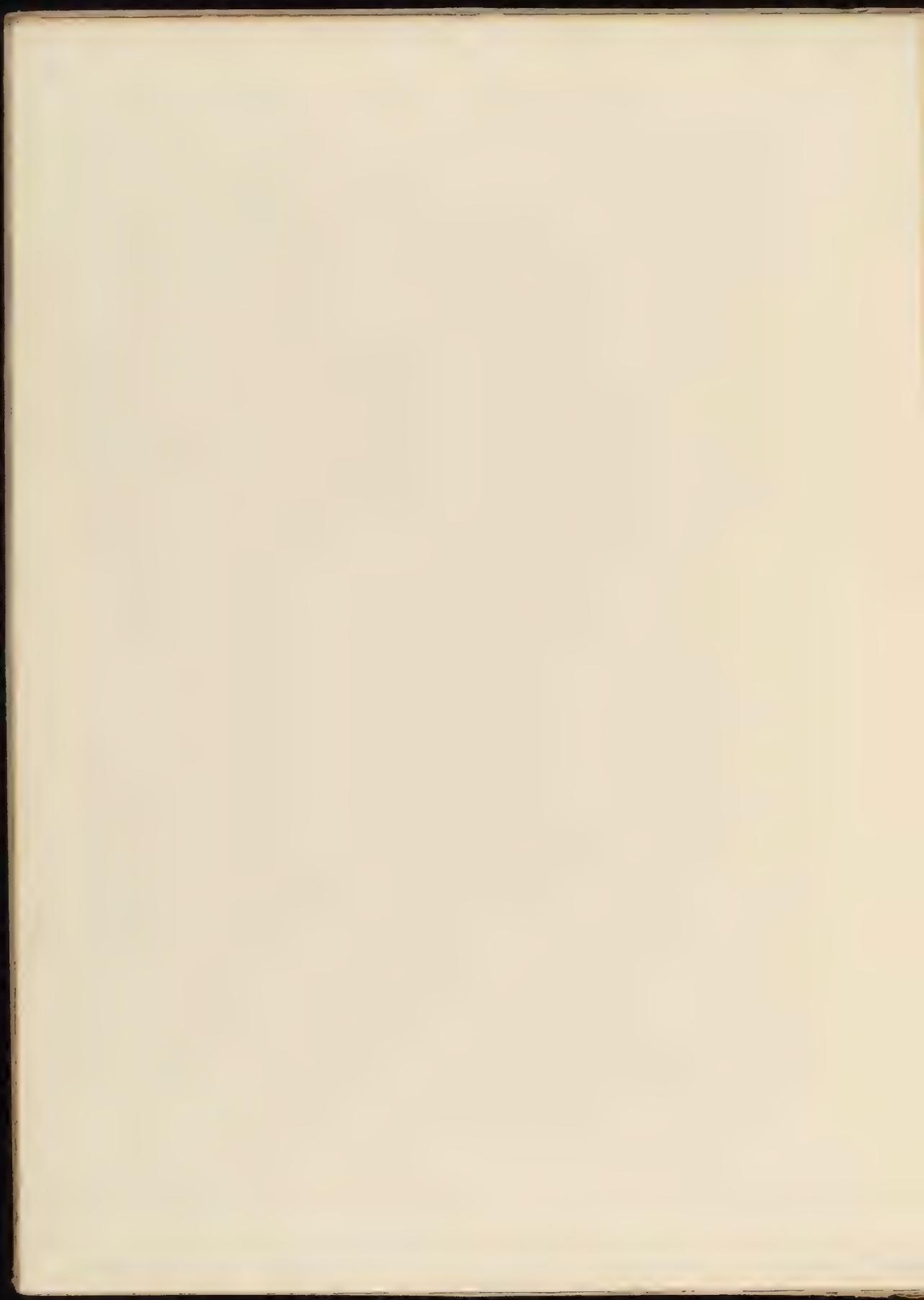
This is both an interesting and a puzzling sheet. The invention and composition of the principal subject, with the group of Mother and Child strictly confined within an equilateral triangle, would seem to date from about 1485-1505, when in the schools both of the Vivarini and the Bellini it was the prevailing habit to group the Mother and Child simply and symmetrically on a raised throne or dais, with an angel or angels making music on the steps below. But the handling of this drawing belongs to a later generation, and cannot well be before 1520-25. Can it be a copy of an earlier work done by some Venetian or Brescian master at the last-named date, or is it an original design by some artist of that date designing according to a formula already obsolete? One thinks of the early Brescian altar-pieces of Lorenzo Lotto, but the style and feeling are not his. Little light is thrown on the question by the inscription, in which an injury has unfortunately rendered the name of the alleged artist impossible to read. The drawing, hitherto unpublished, is a spirited and attractive one in spite of a certain dullness in the character and expression of the heads. The problem of its authorship, and also the question whether the sketch for a fanciful piece of decorative sculpture to the right is by the same hand as the main group, I leave to students.

Red chalk, the outlines of the figures finished in places with pen and ink. The terminal figure entirely pen and ink.

Christ Church.—Collections, Lely and Guise.

Fig. 1. A 2D plot of the time-averaged current density in the time interval $t \in [0, 20]$.





ALBRECHT DÜRER

STUDY FOR A VIRGIN AND CHILD

THE Virgin, a mature German woman in everyday gown and coif, with satchel and bunch of household keys at her girdle, stands holding the Child seated beside her, with an apple in his hand, on the stump of a tree that has been sawn off about the height of her waist. At foot, the date 1502.

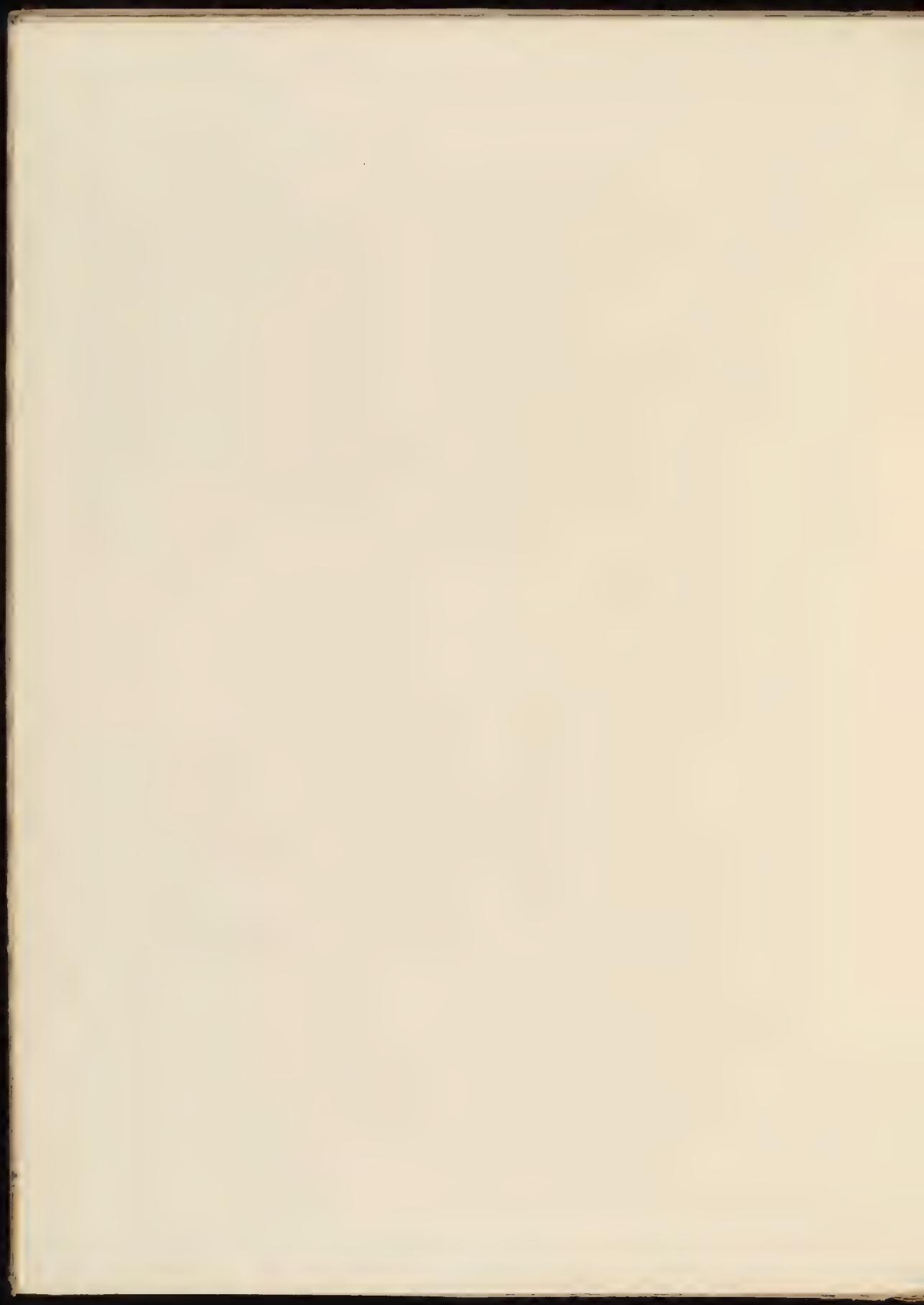
This drawing, which has never hitherto been published, is perhaps the homeliest of all Dürer's Madonnas, if indeed it is to be taken for a Madonna at all, and not rather for a simple study from life. For an undeniable Virgin and Child (with St. Anne), however, in which the figures appear in not less homely garb, see a drawing at the Albertina at Vienna, no. 539 in *Zeichnungen von Albrecht Dürer*, vol. V. Workmanship and date are alike unimpeachably genuine.

Pen and ink.

University Galleries.—Collection, Chambers Hall.



1502



ALBRECHT DÜRER

TWO OLD WOMEN, ONE FLOGGING THE OTHER

IN front, a bag lying on the ground and resting her head upon her right hand, seems to be crying out with pain, but making no resistance, while she is flogged about the shoulders by a fat woman kneeling behind her. Above, in the artist's autograph, the date 1503 followed by the monogram.

This curious and somewhat unpleasant drawing, hitherto unpublished, is in Dürer's most spirited manner. Of the subject, which seems quite enigmatical, I have no explanation to offer. It belongs, no doubt, to the cycle represented in engravings of a somewhat earlier date by the Hercules, the Sea Monster, and kindred pieces. The position of the reclining woman's lower limbs and that of her left hand laid upon her hip, are the same, reversed, as those of the woman reclining on the Triton's back in the Sea Monster or Rape of Amymone (B. 71). Compare also the finished study in silver point and white on a green ground at the Albertina, dated 1501, Meder, *Zeichnungen Albrecht Dürers*, vol. V, no. 466.

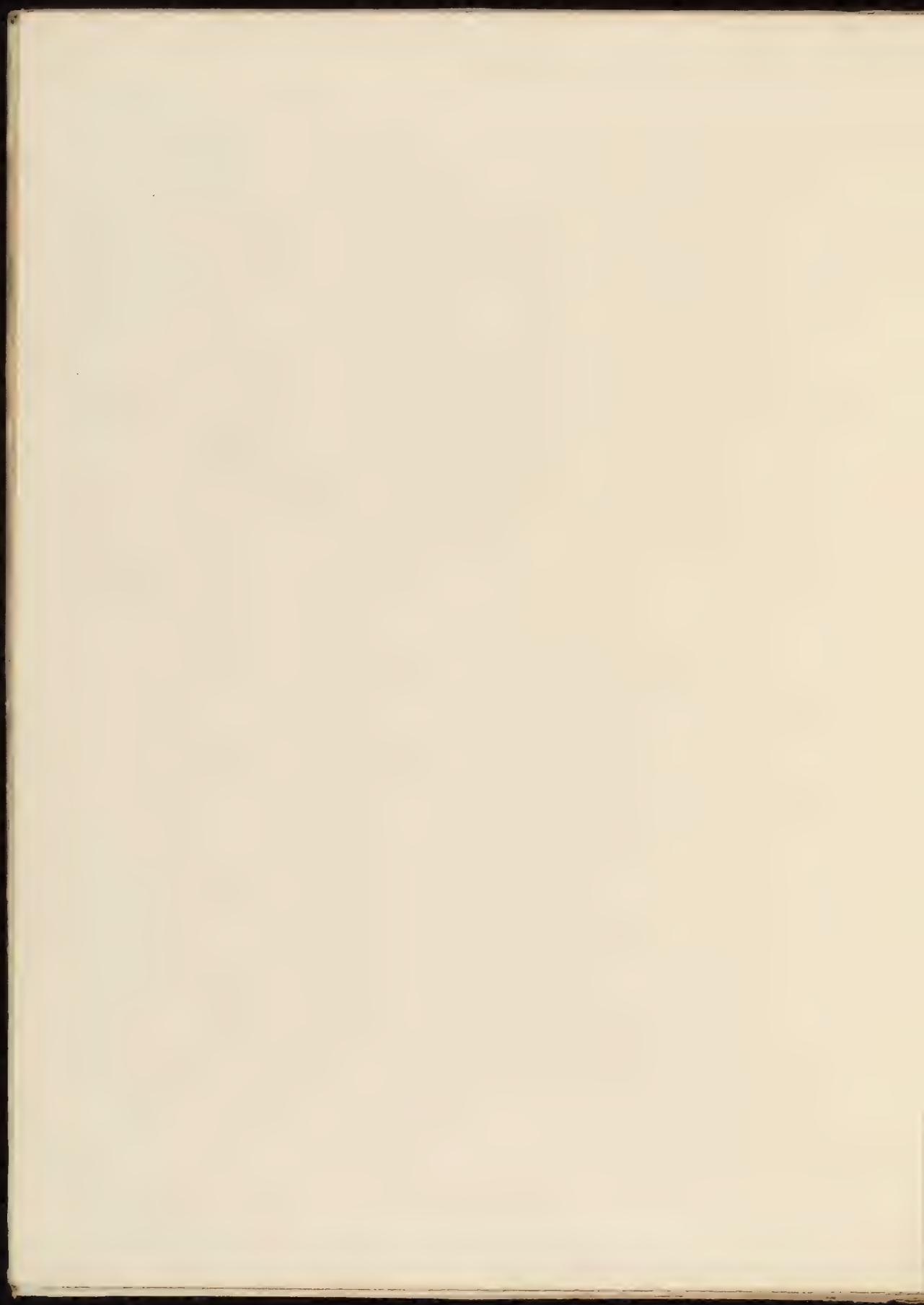
Pen and ink.

University Galleries.—Collection, Chambers Hall.

$t_0 = f^{-1}(\alpha)$

$\mathcal{L}(\alpha) = \alpha$





ALBRECHT DÜRER

PORTRAIT OF HANS BURGKMAIR

HEAD turned in three-quarters to the left; a short growth of unshaved beard on the chin and cheeks; a close-fitting cap of some corded material worn on the back of the head. The coat, cut low and kept up by a cord passing round the back of the neck, shows the open-worked edges of the shirt at the chest and shoulders. On the black background appears in white letters the inscription, probably added by a later hand, ALBERTVS · DVRER · PICTOR · NORICVS · GERMANICVS · VACIEBAT. To the left of the head appears the date in Roman characters M.D.XVIII, and below, the monogram; these are both false, but lower down the genuine traces of the same date, 1518, in Arabic numerals, and also of the artist's monogram, can still be discerned if the drawing is held slantingly to the light.

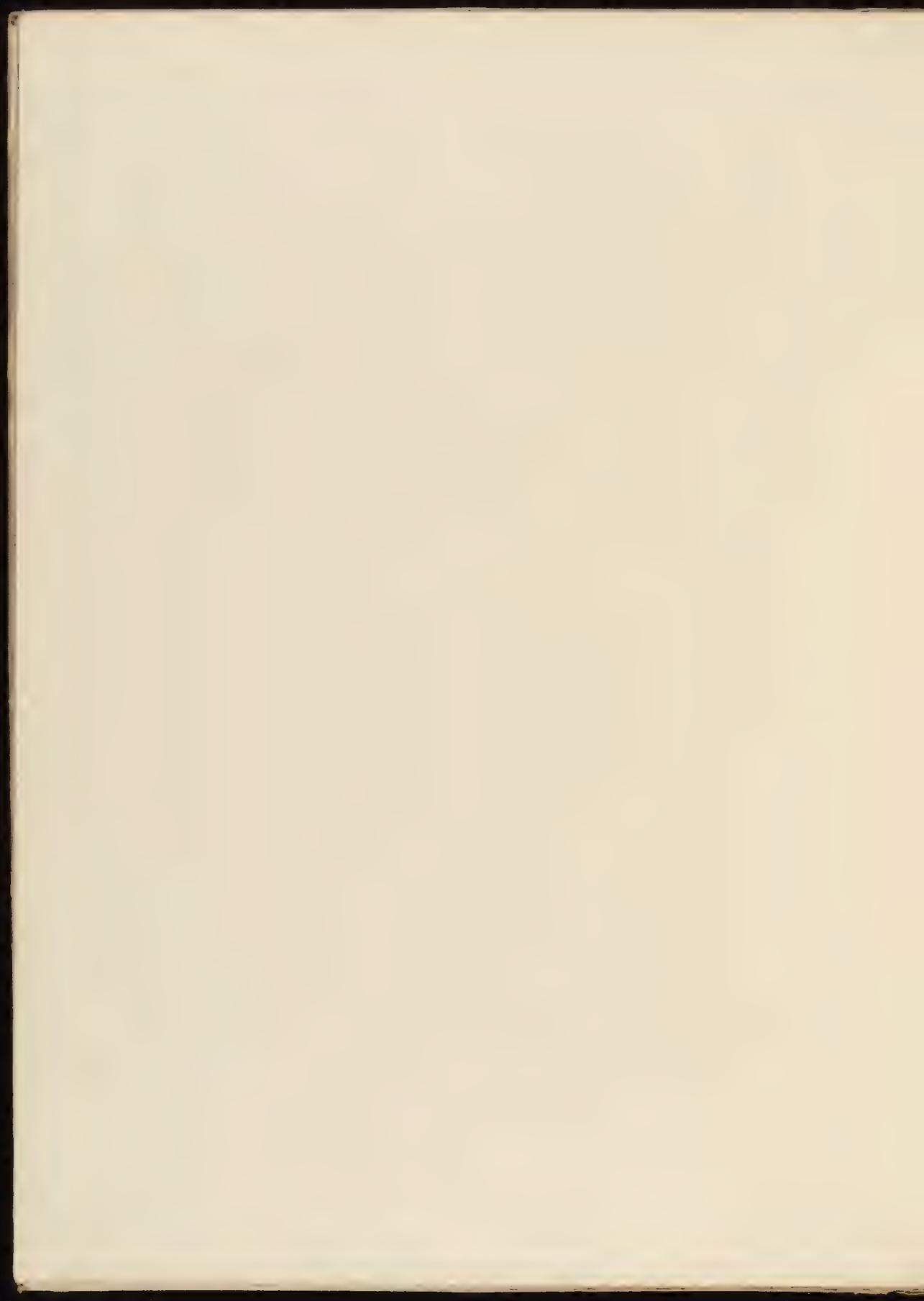
This very characteristic head, with its somewhat tight features and depressed expression, used to be traditionally identified as a portrait of Jakob Fugger, the great merchant of Augsburg. This, however, is quite an error; it represents really the famous Augsburg painter and designer for wood-engraving, Hans Burgkmair, Dürer's friend and frequent collaborator in the enterprises commissioned by the Emperor Maximilian. Two portraits of Burgkmair by his own hand, one drawn and the other painted, leave no doubt possible on the point. (Compare the previous reproduction in Lippmann, *Zeichnungen von Albrecht Dürer*, vol. IV, no. 396 where the traces of the original date and monogram have been doctored; and see Friedrich Dörnhöffer, *Über Burgkmair und Dürer*, in *Beiträge zur Kunsgeschichte*, Franz Wickhoff gewidmet, Wien 1903.)

Black chalk, the edges of the drawing touched in places with white against the black background.

University Galleries.—Collection, Chambers Hall.

Let $\alpha \in \mathbb{A}^1(\mathbb{R}) = \mathbb{R}^{\text{con}}$





WOLFGANG HUBER

(A)

ROMANTIC landscape: a leafless pollard willow stands high in the foreground to the left above what seems an artificial pool or tank; on the right, a pathway leads over rocky ground towards a castle in the middle distance, which is surrounded by a lake or river and approached by bridges and a gatehouse. Peaked wooded hills further off to right and left.

(B)

Romantic landscape: an open country; along a low shrubby bank in the foreground a path runs towards a tower or gatehouse slightly to the left of the centre; to right and left of this are enclosed fir-plantations, further off to the right a rising ground with trees. In the middle, level with the eaves of the tower, the sun is setting, and its rays stream in sweeping curves across the sky. Above, the date 1537.

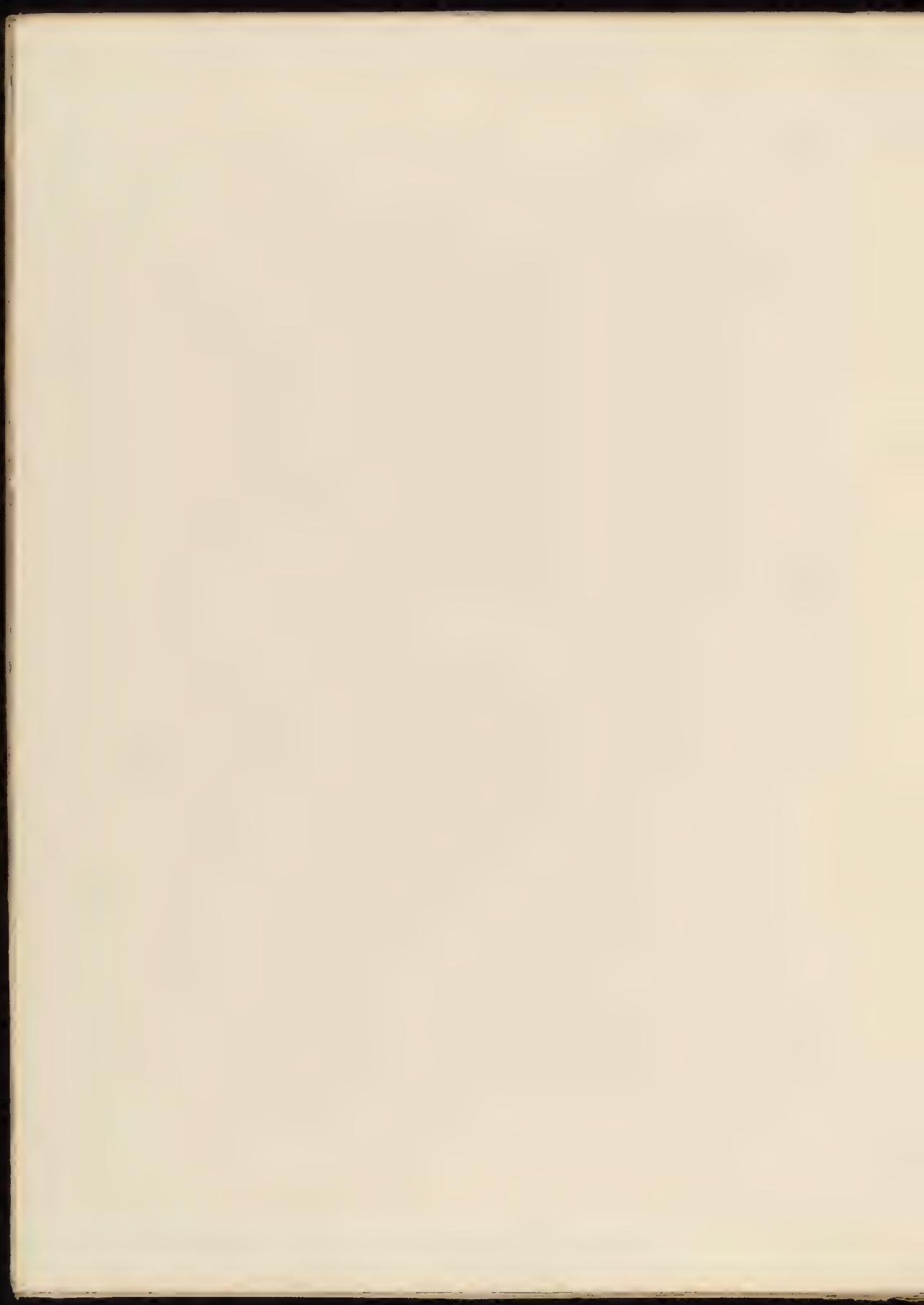
These and two similar drawings in the Douce Collection, all formerly ascribed to Albrecht Altdorfer, the father of Teutonic forest and mountain romance in his landscape backgrounds, are not really his work but that of Wolfgang Huber, a talented follower of the same school; which has now, from the domicile of the artists who belonged to it and the scenery which they illustrated, begun to be classified as the Danube school. Altdorfer was of Ratishon; Wolfgang Huber was born at Feldkirch and lived chiefly at Passau; his drawings illustrate the scenery of the Upper Danube and the Alps of Bavaria and the Salzkammergut, with a strong and modern feeling for their poetry.

Pen and ink.

University Galleries.—Collection, Douce.

On the 1st of October, 1863, the following





NICOLAUS MANUEL DEUTSCH

THE WOMAN TAKEN IN ADULTERY

ON the floor of a fancifully decorated hall the woman, richly dressed, stands bound in front of Christ, who stoops to write upon the ground according to the text of St. John, chap. viii. About and behind them is a crowd of scribes and Pharisees disconcerted at the words of Christ, and slinking away sullenly from round about their victim; one to the right, his mouth twisted with disgust, drops from one hand the end of the cord which bound her, and from the other the stones which he had taken up to stone her. In a large decorated panel above, the inscription: *Wer under uch an (for ohne) sünd ist. Der | werff den Ersten Stein uff sy. | Johani am viij cap.* On a column to the left the monogram of the artist, with the date 1527 and his mark of a dagger (indicating service in the wars). Finished drawing for a glass painting.

Nicolaus Manuel Deutsch, painter, reformer, poetical satirist, soldier, diplomatist, and administrator, was one of the most interesting Swiss personalities of the age of the Renaissance and the Reformation. Relatively few of his paintings have been preserved; his drawings are numerous in the Museum at Basle, but rare elsewhere. This example, though lacking in artistic quality and taste, is remarkable in his work by its scale and finish, as well as by the quaint satiric and dramatic vigour of its presentation of the scene. It is one of the last dated works of the artist's life, his time and energies having in the two or three years that remained to him been almost entirely devoted to the tasks of political administration and conciliation in which he excelled.

Pen and sepia wash.

University Galleries.—Collection, Douce.

1. *On the origin of species by means of natural selection, or the preservation of*





HANS HOLBEIN

JANE SEYMOUR'S CUP

A CUP and cover very richly designed and decorated. At the top of the cover two boy angels support a blank scutcheon surmounted by a crown. The member below this is decorated with a jewel set in a rose, and flanked by two female grotesques with dragon's tails blowing trumpets. In gilt letters, on a band below, the motto of the queen, *BOUND TO OBEY AND [SERVE]*. The spreading lower edge of the cover is garnished with jewels, each set in a rose or pink with a leaf pattern between. Round the sides of the cup itself runs first a course of arabesque, then a course of leaf and scroll work enclosing medallions in high relief, of which that to the front shows the head and bust of a woman turned in three-quarters to the left, and surrounded by a band with the motto *BOUND TO OBEY, &c.*, as above. Below this, a pattern of the initials H and I interlaced, studded with jewels, each again set in a rose or pink. The foot of the cup is treated in the manner of a candelabrum, the upper member being decorated, on the side turned to us, with masks and two pearls hanging from scrolls; the next, with a jewel between two dolphins reversed; the third, with a pearl and two wreaths pendent from the mouth of a cherub. The plinth is studded with jewels set in alternate pinks and roses. Near the foot to the left, in a later hand, the inscription *Hans Holbein Inv. Fecit*.

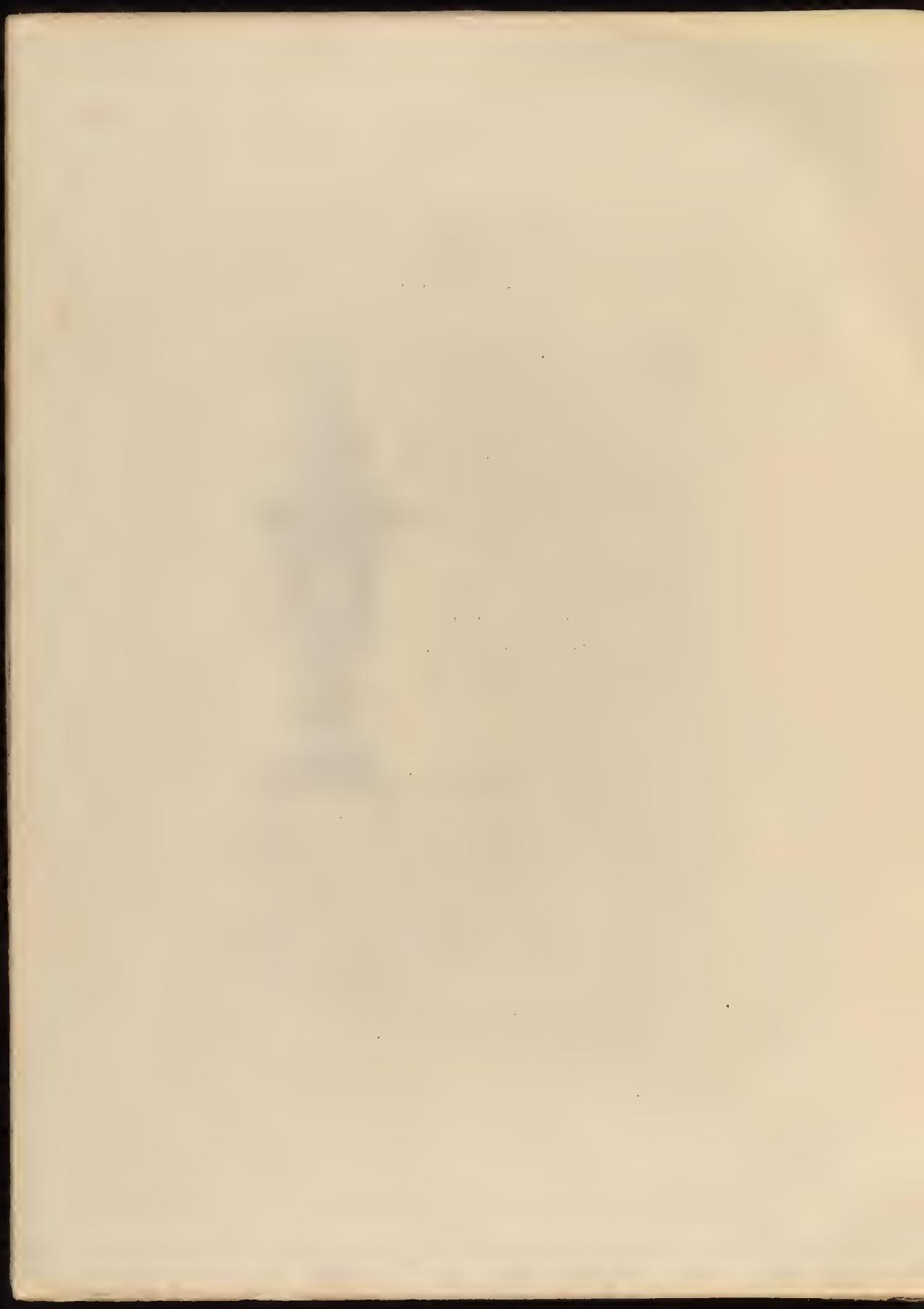
This drawing is in Holbein's finest manner of ornamental design, worked with the greatest care and at the same time with the greatest freedom, and tinted in water-colours (the inscription being lightly gilt) with a delicacy to which our reproduction fails to do complete justice. A cup was actually executed from this design as a gift from the King to Jane Seymour, and remained in the royal treasure until 1625, when the young king Charles I parted with it and a number of other precious jewels and pieces of plate, confiding them by royal warrant to the care of the Duke of Buckingham and the Earl of Holland, who were charged to have them conveyed to the Netherlands, and there 'to order and dispose of the said Jewels and Plate to such Purposes and in such a manner as Wee ourselfe have in private to them particularly directed'. A preliminary outline sketch for the same cup, from which the finished drawing deviates but little, is in the British Museum, and is here reproduced. (See Rymer, *Fœdera*, vol. XVIII, p. 238; Wolftmann, *Holbein und seine Zeit*, 1874, vol. I, p. 443, and vol. II, p. 143, no. 22; Edouard His, *Dessins d'Ornements de Hans Holbein*, p. xl, pl. XLV; Binyon, *Catalogue of Drawings by British Artists in the Department of Prints and Drawings*, p. 331, no. 18.)

Pen and ink and water-colour wash.

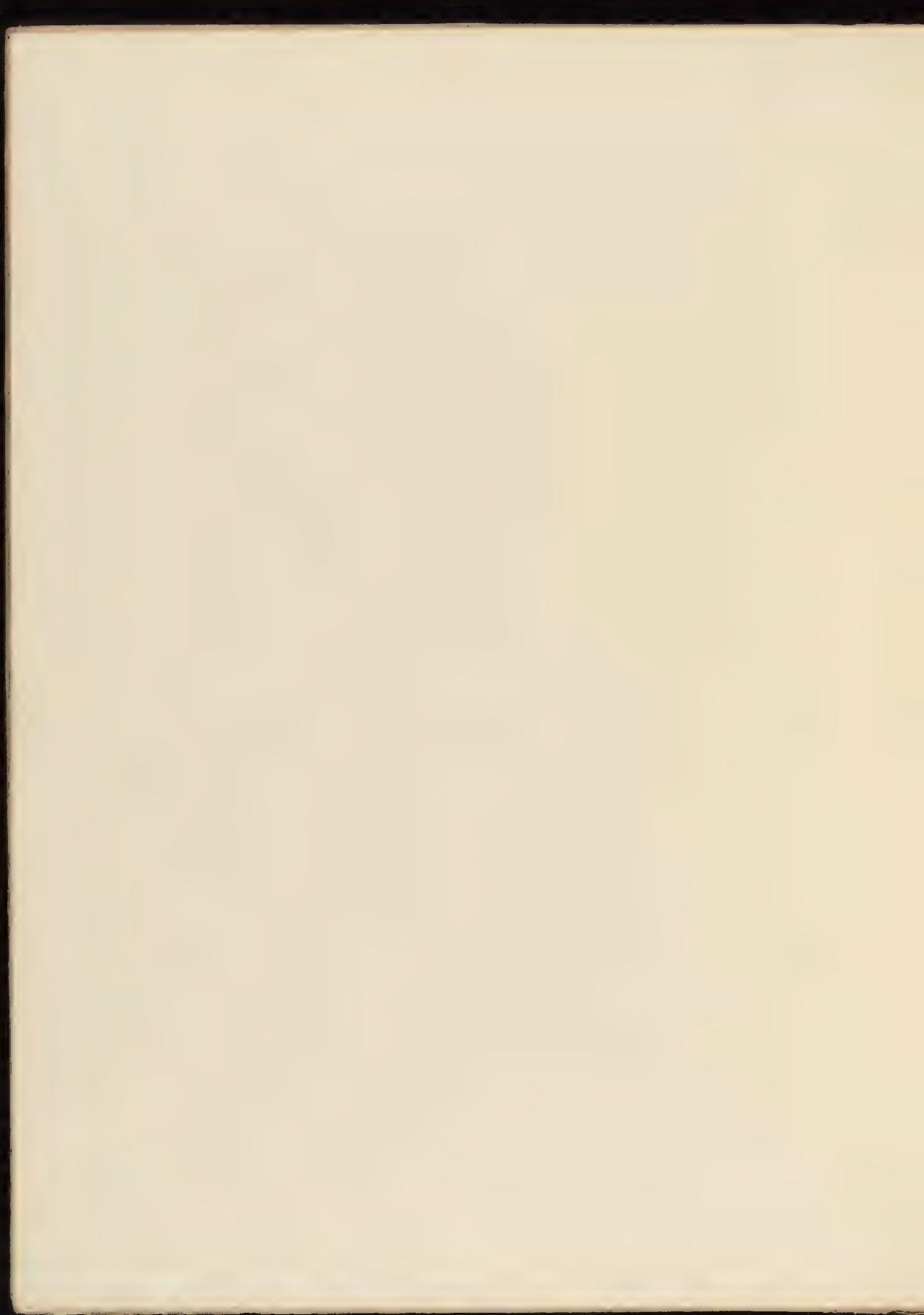
University Galleries.—Transferred from Bodley's Library.



JANE SEYMOUR'S CUP, IN THE BRITISH MUSEUM.
REDUCED TO HALF ITS TRUE DIMENSIONS.







CLAUDE

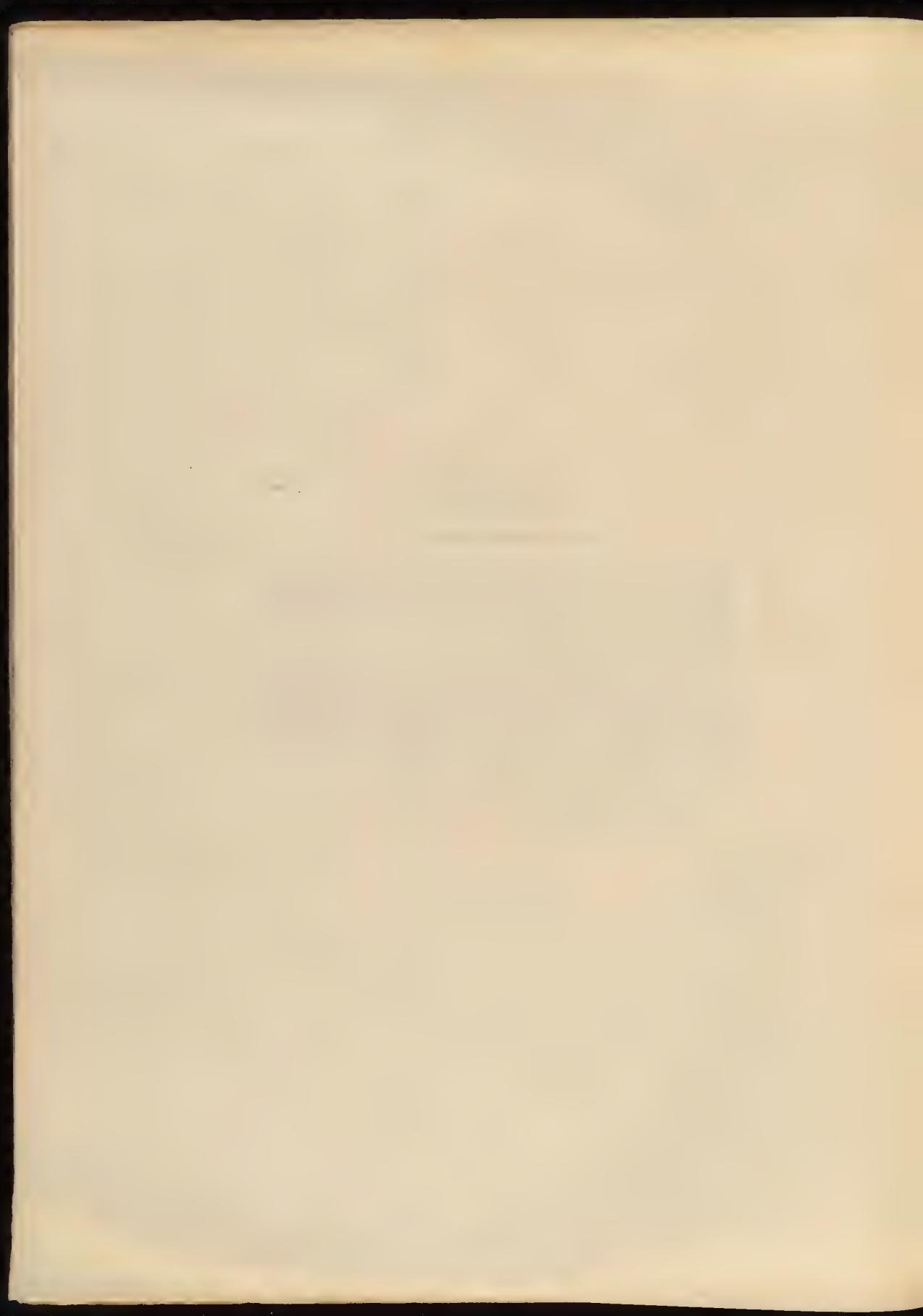
A FULL RIVER AFTER RAIN

THE straggling bed of a river between low banks, rocky to the right foreground and wooded in the middle and further distance. The river, though not quite filling its bed, has risen above its usual level, and lies in pools nearly submerging some willowy islands towards the left. In the middle four punts are moored near the bank, in one of which stands a ferryman with a pole.

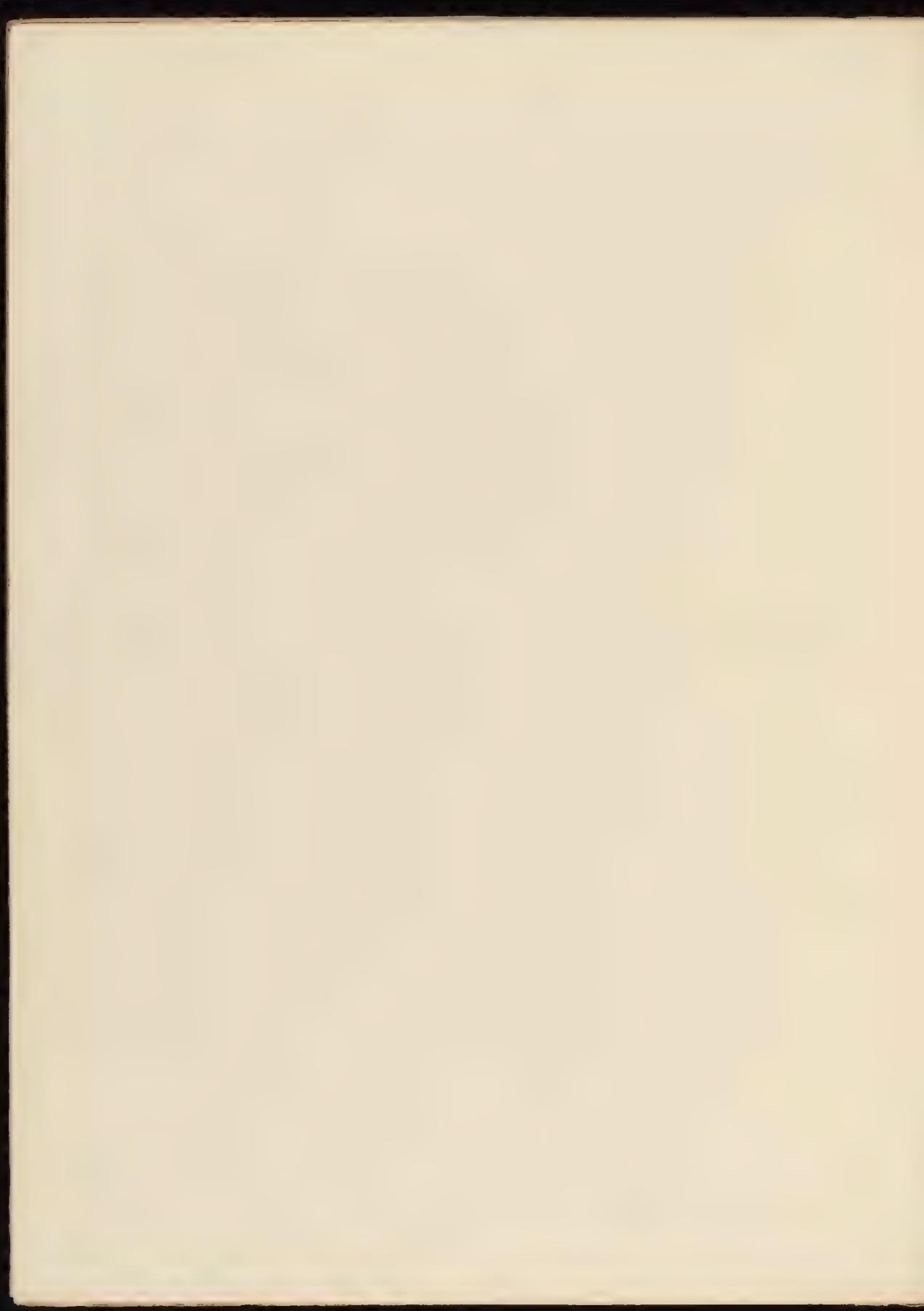
This admirable drawing belongs to the class, perhaps the most interesting and valuable in Claude's work, of studies made direct from nature with no attempt at artifice or deliberate composition. It shows almost as well as any extant example that mastery of the sepia wash in rendering effects of landscape value and gradation in which Claude had no rival except Rembrandt. In the reproduction the subtlety of these effects is to some extent lost: moreover a powdery grain, partly due to the process itself, partly to a roughness in the original paper, detracts from the breadth and smoothness of the washes.

Sepia wash.

Christ Church.—Collection, Guise.







CHARLES-NICOLAS COCHIN (FILS)

THE RETURN FROM THE BALL

INTERIOR of a room, with two lighted candles on a table near a screen, a tapestry of Diana and Endymion on the wall, &c. A tired party of young people just returned from a dance. Towards the left, a little back, a lady stands while a young woman removes her cloak, and a young man offers her a tray with two glasses of wine. On a sofa more to the front sits a second lady removing a domino from her face with her right hand, and in her left holding a fan, with which she points at a young man in cloak and feathered hat, who has fallen fast asleep on a corner of the same sofa. Quite in front to the left, another young man lolls on a chair, also in cloak and feathered hat, and points across with his right hand at the sleeping member of the party. In right bottom corner, the signature *Cochin*.

Very spirited and attractive work of the most brilliant and versatile of the French eighteenth-century draughtsmen, vignettists, and engravers. Drawn in 1739 and engraved in the same year by Gallimard. (See Jombert, *Catalogue de l'Œuvre de Charles-Nicolas Cochin fils*, p. 22, no. 59.)

Red chalk.

University Galleries.—Collection, Douce.

THE DIFFERENT TYPES OF MELANCHOLIA

THE DIFFERENT TYPES OF MELANCHOLIA. — The following is a list of the principal types of melancholia, with their distinguishing characters.

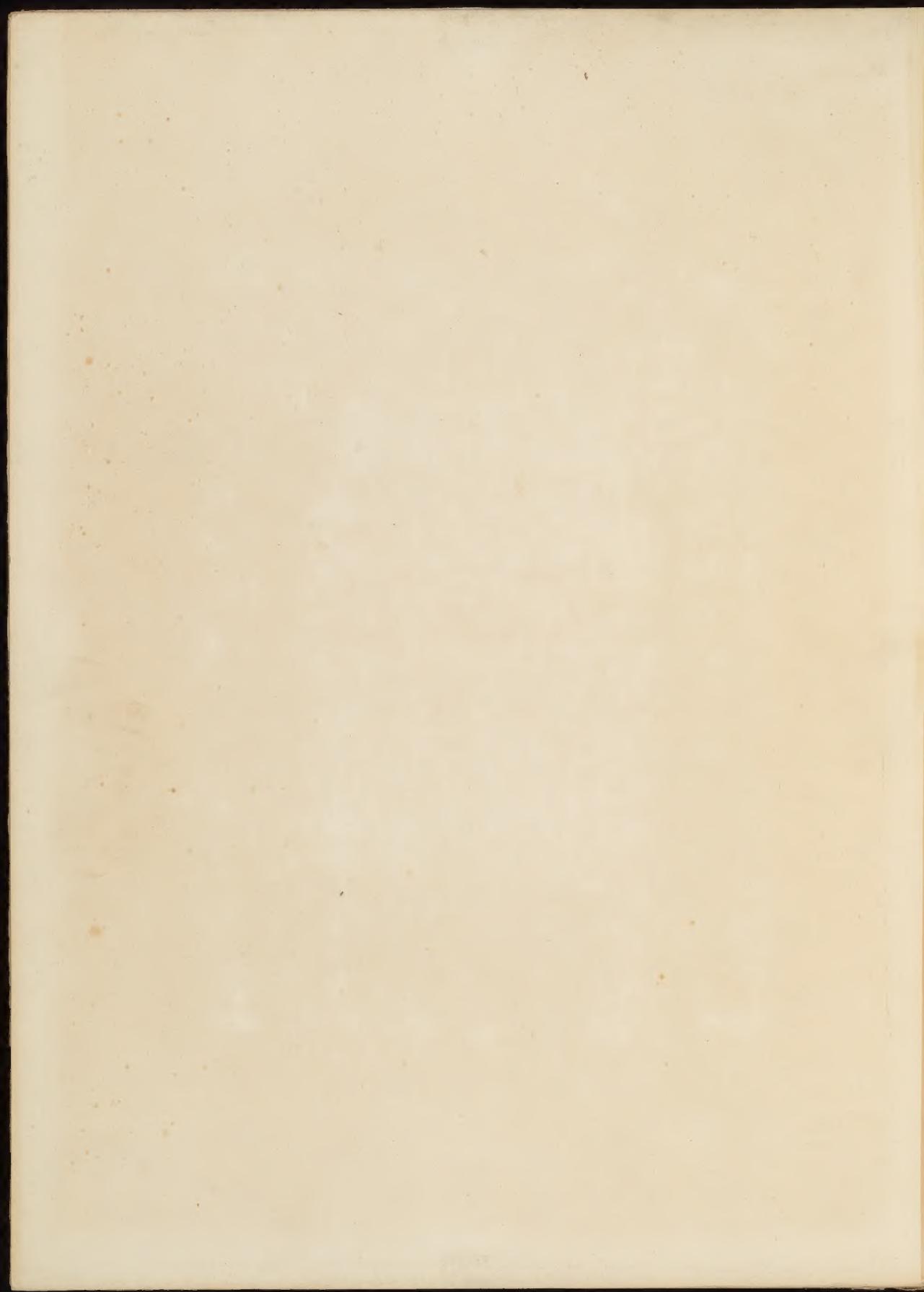
1. The Melancholia of the Mind. — This is the most common form of melancholia, and is characterized by a morose, melancholy, and gloomy disposition.

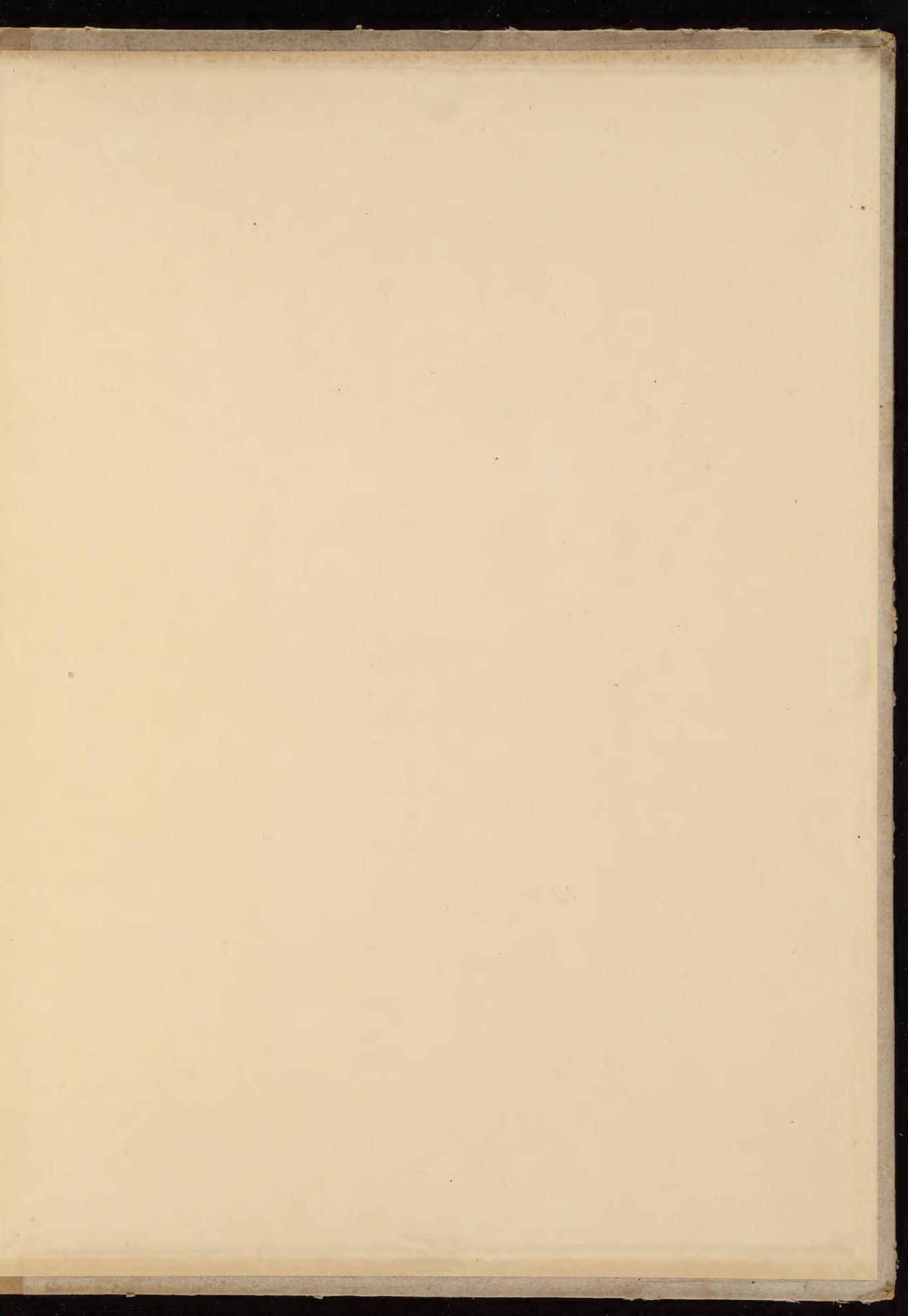
2. The Melancholia of the Heart. — This is characterized by a disposition to weep, and by a desire to be pitied.

3. The Melancholia of the Body. — This is characterized by a disposition to complain, and by a desire to be relieved.

4. The Melancholia of the Soul. — This is characterized by a disposition to despair, and by a desire to be comforted.







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